STAGE BROADWAY SCREEN

VARIETY

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RADIO BANS ALL AMATEURS

Send Film Song to Ministers for Sermon and Choir Accompaniment

Hollywood, Sept. 17.

Because Hollywood has almost established itself as the capitol of song creations, it is also working out new ideas and tricks for plugging.

New stunt is the creation of the local Witmark office in regard to "Love Will Find a Way" (from "In the Headlines," W.B.). This office sent a copy of the song with a personal letter to 500 ministers in California pointing out the possibilities of a sermon on the theme and the chance to supplement that sermon with the organist or choir playing and singing the melody. If only 10% of the ministers go for the idea the effort will be well rewarded. One church already has negotiated with the Witmark office for a deal on music copies to be distributed among the congregation.

Executives, actors and chorus girls, who patronize the night clubs continuously, request orchestras to play numbers from their pictures, while the stay-at-homes put over a plug by calling the various radio stations conducting request programs. But the night club request gets preferred attention because the band leader knows that by rendering the number he will be playing into the hands of the producing company for possible calls for his gang to that particular studio. Practice is becoming so common that few outside pop numbers have a chance out here.

Studio Theatre Tie-Up

Picture producing organizations with their own theatre chains are alert to the possibilities of theatre orchestras and organists. In many cases the studios issue a "must" for any number it might want to push along. Seldom are these houses permitted to play competitive numbers, making it all the tougher for the song plugger who has no picture theatre tie-in.

This studio and theatre plugging, however, does not entirely relieve the local music publishing representatives, but it does allow them more time to conceive plans to push numbers in fields heretofore untouched.

Among the most effective means of getting a picture song over is the personal interest shown by employees connected with the making of the film in which the songs are spotted. Any picture containing one or more possible commercial hits has everyone connected with the feature enthused over the tunes. By the time the picture disks and sheet music are released the studio mob has already tipped friends to look for the new hits. On the other hand there have been instances of studios forbidding employees to hum or whistle melodies in unreleased pictures.

Many of local publishing representatives are making a tour of California towns where most of the leading hotels have organs installed in place of concert orchestras for the entertainment of guests. Personal call on the hotel organists always results in loading up a lot of numbers for future playing.

Slight Error

A new flash act, just breaking in, and a bust, played its opening date in an outlying house.

Manager's report read: "Opened by mistake."

1ST PUBLIC TELEVISION AT GARDEN—BORDONI

Television's first public broadcast will have its initial crack at the opening of the Radio World Fair, Monday night, Sept. 23, at Madison Square Garden, with Irene Bordoni effecting the historical lead.

According to present plans, and if Irene can sneak by the process servers of her hubby, E. Ray Goetz, Miss Bordoni will make a speech from a platform roped off in the center of the main auditorium.

The bono publico will be able not only to see and hear her in person, but also simultaneously on a screen, hung a few paces away.

A Revival

Newark, N. Y., Sept. 17.

Village uproar and much publicity here result of announcement live baby would be auctioned on stage of Capitol.

Protest letters poured in and Police Chief Solon McKown declared he would halt any such proceedings.

Auction was to be climax of merchandising stunt by village merchants. Big crowd in theatre and the baby carriage paraded across stage with m. c. calling for bids.

Police chief jumps up and orders auction stopped. Mayor Baltal intervenes, declaring he will take all responsibility, as sale has been approved by Baby Welfare Association of New York.

Lively bidding follows, and finally sold to woman for $200 in merchandise coupons.

"Live baby" then brought out and is 6-weeks-old pig.

Monks' Talker

Milan, Sept. 17.

Monks in a nearby convent have produced their own sound film production without assistance from professional sources.

Film consists of several religious ceremonies with singing and organ music.

Picture is not intended for public exhibition. It will be sent to Rome for showing before the Pope.

Report fails to mention if the Vatican is wired for the exhibition of sound pictures.

BIG ADVERTISERS WANT ONLY NAMES

N. B. C. Edict Pay for All Talent, Death Blow to Happy Free Volunteers—Education of Listeners In Also Figures — Freak Stunt Stuff Out

SEEK THEATRE CREAM

But for a few independent stations that must economize, radio has declared the amateur mike performer out.

Due to demands of buyers of commercial advertising time on the air and their willingness to pay for the best available talent, also the education of the huge ether audience, professionals only are wanted.

The army of simon pures who formerly played a big role in radio entertaining, receives a fatal blow in the N.B.C.'s edict that no one shall participate in an N.B.C. broadcast unless paid for services rendered. The only exceptions are speakers on politics, etc.

Four and five years ago when anything went on the radio and was accepted as sheer novelty, the amateur flourished. The type was well known in other fields before then—little theatre enthusiasts, old maid sopranos, class room jazz bands, child prodigies and the like. Never before did they get such a chance as radio offered them. For some an outlet for dormant emotions, for some something to do in spare time, for some an exciting and egotistical pastime, and for others just a gag.

General Attitude

The N.B.C.'s order is an indication of the attitude of most of the industry, enforced by advertisers and auditors on the better stations and chains. Rest of the broadcasting business is adopting the same ideas in the talent line.

Salaries and steady incomes available through radio work is converting a steady stream of stage people to the studios, another rea-

(Continued on Page 61)

DOROTHY STONE'S JOB

Waiting Mother's Consent Before Appearing in Nite Club

Dorothy Stone will appear as the featured attraction at the Club Richman, a nite club in New York, if her mother consents. Fred Stone, Dorothy's father, agreed, with that proviso.

Miss Stone is appearing in Ziegfeld's "Show Girl" and would "double" if accepting the cafe date.

Radio Thinks It's Found Happy Medium for Etherized Programs

Following the contention that radio tendency is gradually swinging toward a happy medium between musical and dramatic programs, NBC is planning for more drama presentations on the air this season than ever before. At the same time, and according to George W. Engles, NBC vice-president in charge of programs, this will be no sacrifice to the musical end.

It is expected the musicians' lot will be brighter, due to expected provision for proper accompanying music for each dramatic production. Estimation at present places upward of 80% of programs through the NBC network as having music of some sort in them. Even many of the straight talks are opened and closed with musical selections. Figuring on this basis, NBC anticipates employing over 600 artists, musicians, singers, dramatic actors and comedians through its system each month during the next year.

Among recent additions to the NBC roster are "Amos 'n' Andy" (Corell and Gosden), blackface comedy team from Chicago. Pair are under contract for 52 weeks of broadcasting six nights a week. Elsie Baker, contralto, and Olive Kline, soprano, are among better known recording artists who will be heard regularly in the future. Floyd Gibbons, notable author and former war correspondent, will be heard weekly in a program detailing his adventures. In addition Gibbons is expected to be utilized extensively for describing news events of major importance. De Wolfe Hopper and Grantland Rice, sports authority, are two others who will be on the microphone.

Others lined up by NBC, some established on the air, include Robert Simmons, young tenor, tabbed a

(Continued on Page 72)

Farmhands Whoopee

Burlington, Vt., Sept. 17.

Night clubs are not wanted in this state. The Roseland at Colchester, just outside this city, which has flourished for two years, has been closed. Farmers protested that it kept their sons and hired men up late at night and left them so tired they were useless for work the next day.

BAY RUM HOUNDS GOT THEIRS FOR 10c

Des Moines, Sept. 17.

A prohibition jag usually calling for an expenditure anywhere from $5 to $25 can be obtained for as little as a dime by shoppers, it would appear in the testimony of witnesses in municipal court, where the hearing opened against the Woolworth company and its local stock of bay rum.

The hearing grew out of the seizure last May of approximately 3,000 bottles of bay rum at the Woolworth store. Prosecuting officials are attempting to show that the liquid, long sold as a face lotion, is, in fact, intoxicating liquor.

It is all up to the jury of six—if they decide the liquid is the common bay species it will be returned to the dime stores from which it was taken. If deciding it is the virulent demon variety it will be dumped unless a higher court shuts that off.

In examining one witness, the question was asked, "What was the difference in the effect upon you between liquors you drank and bay rum?"

"You can't hardly drink more than one bottle at a time," was the answer.

Toledo Loosening Up

Toledo, Sept. 17.

This town is right on the verge.

Cigarettes, free, for women in the ladies' room of the Vita-Temple.

Manager Jack O'Connell is the daredevil. W. C. T. U. hasn't heard of it—yet.

$100,000 Grid Advance

Minneapolis, Sept. 17.

Advance sale of season ticket books for University of Minnesota football season already is in excess of $100,000, the largest in the history of the institution.

Stadium capacity is 60,000 and a uniform price of $2.50 for all seats prevails for big games.

Singing P. A.

Minneapois, Sept. 17.

Minneapolis has a press agent who sings as well as writes the dope about his employer.

At every performance at the Hennepin last week Buddie Priest, the press agent, sang the new RKO song, extolling the RKO circuit, from the pit during the overture. His singing through a megaphone went over big.

This is the first time a press agent has doubled as a singing soloist for the theatre employing him. Priest has had vocal training.

The occasion for the stunt was RKO week.

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WORLD FIGHT ON IN SOUND

Soviet Propaganda Involved in Bank's Failure in Paris

Paris, Sept. 17.

Sudden collapse of the Soviet Banque des Ouvriers et Paysans here is likely to have repercussions on the trade. The bank was founded two years ago by the French Bolsheviks and was subsidized by the Soviets of Moscow.

To further the propaganda a cinema society was formed as Spartakus, under the auspices of the bank. Several halls and theatres were hired on occasion in the provinces and Paris.

It now appears, according to reports, that the group managers and the bank were somewhat irregular. Pictures shown at these rented locations were mainly Russian propaganda films and not submitted to the censor's visa. Police closed them. This was followed by private showings, charging a five-franc fee that had to be paid to the bank. Again the police closed them up.

A new form of tie-up was then organized by means of an agreement between M. Maranne, chairman of the bank, and the Spartakus, and a further rush of propaganda started. Now that the bank has failed, the chief of police has started an investigation into the details of this contract. It is expected some surprising details will follow in which prominent trade figures will be implicated.

AUSTRALIAN GOV'T OUT; TRADE DROPS TAX FIGHT

Sydney, Sept. 17.

With the defeat of the Federal government, the theatre business has relaxed its fight on the amusement tax proposal, calling for a 50 per cent increase in the impost.

Walter Marks was the only Federal member with inside knowledge of the show business and the deciding factor in the government's program, and one of the influences that led to its downfall.

Now that the elections are set for October, business has taken on a brighter aspect. This applies particularly to the theatre, although the stock exchanges and business generally indicates a strong upward trend.

Maxwell Leases Regal For Key House Uses

London, Sept. 17.

Story that John Maxwell has bought the Regal outright is in error. He has merely leased it for a term of months through Associated British Cinemas Co.

It is understood Maxwell will use the theatre as a key house for his own product and for First National releases.

It seems likely Warner Bros. will get a break here when its possession of the Piccadilly terminates, Sept. 26.

France Feels Lack of U. S. Films Under Quota

Paris, Sept. 17.

Lack of American film product under the government's restrictions is felt seriously by exhibitors and the situation is greatly unsettled.

Present quota system ends Oct. 1, and unless the situation is bettered the American distributors are withdrawing, they say.

It is not the hours you put in that count, it's what you put into the hours.

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

Laemmle Getting Offers For Deals While Abroad

Paris, Sept. 17.

Carl Laemmle is here awaiting his sailing on the "Bremen" next Tuesday (24).

Reports say that within the time Lemmle has been in the city, about four days, he has received three propositions from American picture sources. These are said to be along merging lines for Laemmle's Universal, or for a buy of that American picture producer.

Laemmle was reported in "Variety" three weeks ago hastening his return home in order to confer with Paramount on some proposal.

GERMANS MAY HALVE OUTPUT

Berlin, Sept. 17.

The association of German film producers and distributors is proposing to cut production by 50%.

The film men are advancing the argument that too many pictures cause low standards of quality and also cut rentals to a point that endangers good output still further.

Really move reflects the bad economic situation in which the industry finds itself at home. Veiled reference to ill effect of "mass production," of course, is an indirect slap at American trade methods.

Zola Story for Parlo

Paris, Sept. 17.

Dita Parlo has arrived in Paris under engagement to play the lead in Julien Duviviers' picture version of Emile Zola's novel, "Bonheur des Dames."

Production is being made ready in France for the Alliance Cinematographique European and Ufa, which will be jointly interested in the distribution.

Fox-Gaumont Deal Involves Interest In Gainsborough

London, Sept. 17.

The Fox interest newly acquired in Gaumont British also gives the American concern an interest in Gainsborough Film Corporation, most active of the English units in its field.

Inside report is that Joe Pincus will sail from New York with a working staff charged with the thorough overhaul of the company as a preliminary to a program of enlarged activity.

Understanding is that Gainsborough's subsidiaries, such as General Theatre Corporation, which is the variety branch, will also undergo reorganization and increased scope.

'TRESPASSER' IS GOING BIGGER

London, Sept. 17.

"The Trespasser," Gloria Swanson picture at the New Gallery, goes bigger almost daily, withstanding new opposition of "Honky Tonk," talker, at the Piccadilly, a draw by reason of Sophie Tucker's London following, and of "Four Feathers," silent, at the Carlton.

The newspaper reviews take a rap at the sob stuff in "Honky Tonk," but the trade here reckons it a box office hit. Sophie is still the berries in London.

Animal stuff in "Four Feathers" is a riot, and the picture looks like big money. Not rated silent here because of its synchronized score, and it is eligible to and will play the first run places which won't play silents.

British Film Field

By Frank Tilley

London, Sept. 8.

Getting in here this fourth in readiness for the world premiere of "Trespassers," opening at New Gallery this ninth, Gloria Swanson is getting a pretty good break. Started by hooking stories in the national morning papers about missing the train in Paris and wanting to keep faith on dates she'd made, so chartered a special and got into London 15 minutes after the boat special.

Six women fans from Woking, town around 25 miles from London, waited around Waterloo terminus for Gloria, and the newspaper boys got onto this and gave it a break.

Wednesday Gloria was swarmed out by sobbies and film correspondents, and all day this fifth was being phoned for articles and interviews.

Same day, fifth, she went on the air over 2LO, the station relaying her through all the British broadcasting depots, and also on short wave through 5SW-Chelmsford, latter to be picked up and relayed throughout America by the NBC. Gloria was introduced by L'Estrange Fawcett, former film and stage critic of the "Morning Post," spoke a little piece, sang "Love" from the picture with orchestra, and closed with a short speech.

This is first time she has been on the air any place, and it was put in by the British Broadcasting Company as its weekly "Surprise Item." Another stunt figured for her is throwing a party to a couple of hundred working girls, so as to get the mass angle to follow through the break on the opening of the picture.

Joe Kennedy also met the newspaper crowd this fourth and sold them the picture in advance. Created a pretty nice reaction to himself with a readiness to ask about things instead of the not unusual angle of visitors of telling what should be done here and how.

Coming Home

George Canty, United States Trade Commissioner, here for a few days after making a tour of Europe, and going home for the first time in three years, sailing from Cherbourg this 12th. Figures to go to the Coast around Oct. 10 and return to Europe about Nov. 1.

Tells he saw "Singing Fool" in Prague, with dialog cut and songs left in. And the Bohunks liked it all right.

Business Takes a Flop

Hangover with trimmings of heat spell and end of vacation season has slackened theatre business this week. Last week with Menjou's "Fashions in Love," Plaza grossed some $27,500, house seating 1,800. Empire same time, running "Madame X," fell away, and tied up with "Evening News" to distribute free pairs of seats to buyers of classified ad space. "Fashions in Love" stays in this week but to thin business, and Empire not grossing over-much with "Silent House" (British silent film) and "Man Higher Up," dialog.

Warners end their season after next two weeks at Piccadilly, taking out "Gamblers," which has not done well, and finishing as from this 12th to 26th, when their lease ends, with "Honky Tonk." No line on another West End house so far. Rumor Maxwell's Associated British Cinemas Co. after Piccadilly, unfounded. Theatre was offered to Maxwell some three weeks ago and refused.

W. E. Cuts Prices

For installations completed after this first, Western Electric is reducing prices way down. Equip-

(Continued on page 6)

ITALY FORCING SHORTS; STILL TOUGH CENSORING

Rome, Sept. 17.

Mussolini's orders that the Luce short subjects must be shown on every program is causing resentment. Some exhibitors have been dropping them. A special order was sent out instructing them to show these pet propaganda subjects of the Premier.

Meanwhile Mussolini's censoring board is refusing to okay sound films with dialog other than in Italian. So far this has only hit American productions. Songs in English are getting by.

American distributors are fighting the board on this ruling.

GAUMONT STEPS OUT OF ACTION

Paris, Sept. 17.

Leon Gaumont has announced his retirement from the active management of the corporation which bears his name.

Edgard Costil, associated with Gaumont and his film operations for 25 years, has been appointed to the post of managing director, although Leon retains the nominal title of president.

Move appears to look toward expanding activity in the old concern. One indication is that it has taken over the Reservoirs studio at Joinville, suburb of Paris.

MENJOU PICTURES WILL BE IN THREE TONGUES

Paris, Sept. 17.

Adolph Menjou has engaged for two years with the French Pathe organization producing talkers at the rate of three a year, arrangement calling for dialog versions in three languages, French, English and Spanish. The Spanish speech aims at the large South American distribution.

Comte Jean de Limur, lately a director for Paramount, arrived here on the "Ile de France" and will preside over the first production. This will be done in French and English only, with the Spanish sequences made thereafter.

RKO has undertaken the handling of the film for the States, under its arrangement with France, ally here of Pathe.

Menjou is getting a heavy percentage of takings for the English language picture. His straight salary under the contract is $2,000 a week, compared to his income of $7,500 under his recent Paramount agreement.

Cuban Series

Hollywood, Sept. 17.

Cuban International Films, with office at Tec-Art, will make a series of six features in Spanish and English, as well as silent versions. The same cast, with the possible exception of the femme lead, will be used in the two languages. "Havana Shadows" will be the first, Cliff Wheeler directing.

Company states distribution rights for foreign version have been sold in all Spanish-speaking countries.

Oumansky's Film Post

London, Sept. 17.

Alexander Oumansky has been engaged by Gainsborough to direct its musical productions, taking general charge of that department beginning tomorrow.

Fairbanks' Schedule

Paris, Sept. 17.

Douglas Fairbanks and Mary Pickford passed through Paris on their way to Switzerland. They said they would be back here before going to London on a round-the-world tour.

KLANGFILM AND W. E. DEADLOCK

Truce Talk Off as Germans Cut Equipment Price and Wire Houses in England —Stop Western-Equipped Films in Vienna, Holland —Court Test in Britain

SCHLESINGER JOINS

London, Sept. 17.

An almost world-wide war on sound film patent rights has opened here with the complete rupture of negotiations between Western Electric (American) and Klangfilm (German) and the departure of John E. Otterson of Western Electric for New York, accompanied by John Knox, London manager for the film interests of W. E.

First move of the German interests is the wiring of Lozell's theatre, Birmingham, and announces the opening there Sept. 23 of "Broadway Melody" (Metro) on its own reproducing apparatus, together with the broadcasting of intention to make known heavy price reductions on equipment next week.

Klangfilm already has stopped "The Singing Fool" on Western equipment in Budapest and in Vienna, and is now applying to the British courts for an injunction against the Regal theatre here as a test case. At the same time the German company is bringing a patent infringement action against W. E. here.

Officials of the Siemens-Halske company, which controls the Klangfilm patents, declare the negotiations broke down because Western Electric demanded a monopoly in the United States and all English-speaking countries.

W. E. representatives' version is that Klangfilm had agreed to a basis of settlement during New York

(Continued on Page 74)

PACENT STRIKES OUT FOR SALES IN ENGLAND

London, Sept. 17.

Pacent company, makers of a low priced American independent reproducing apparatus, is prompt in taking advantage of the tangled situation among the electrics, by opening a sales drive in this territory.

A representative of the concern, Harry Cohen, is in London seeking to form a foreign subsidiary on subscribed capital.

The London trade hears that Pacent device already has interested exhibitors.

Otterson's Futile Trip

J. G. Otterson returns this week from an extended stay in Europe.

During it his efforts to adjust the patent tangle in Germany with the Klangfilm talker people proved futile, it is reported here.

BRITISH FILM CAST

Hollywood, Sept. 17.

James Wale arrived here this week and began casting for the film version of "Journey's End." Cast will consist of English stage actors as far as possible.

According to report Tiffany-Stahl will film the script exactly as done on the stage with no actual scenes of conflict.

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Cut Scales Help Trade in Berlin's 2-a-Day Vaude Houses—Pop Prices

Berlin, Sept. 17.

With prices of admission cut virtually in half this season and a two-a-day policy, vaudeville houses are doing good business. In the past the scale has always been considered too high. It has kept this form of entertainment from becoming really popular.

Jules Marx, manager of the Plaza, family house, was the first to inaugurate the new policy of two-a-day, with prices of admission scaled to a third of formerly. It proved such a success that Marx, director of the Scala, adopted the same policy there.

The Scala is a first-class house, playing big acts. Scala formerly had only one performance at night, with prices 12c to $3. Now with a daily matinee scale 12c general admission to 75c top for the matinee.

Wintergarten, recently rebuilt, is doing big business. Prices have been lowered there also, with matinees Wednesdays, Saturdays and Sundays. American acts on the bill have proved good drawing cards.

General run of cabaret and dance places are not doing much business. High class restaurants like Barbernia and Cassanova are getting a play. These places have expensive floor shows with name bands.

Wine restaurants, like Kempinski's Vaterland and Braun & Ansbach Europa Pavillon, play floor revues with local stars.

Gatti, Showman-Caterer, Dies on London Links

London, Sept. 17.

Sir John Gatti of the millionaire family of caterers died Sunday last while playing golf near London.

His father founded the Charing Cross Electric Light Co. The family owns the famous Gatti's restaurant, the Adelphi theatre and many vaudeville theatres, besides being interested in other show ventures.

When George Lederer produced "The Belle of New York" in London and returned home the Gattis bought the right to the piece. It is still touring. Sir John leaves a wife and seven children.

WEATHER

Washington, Sept. 17.

Upon Variety's request the Weather Bureau has furnished this following forecast for the week beginning tomorrow:

Generally fair weather until Saturday or Sunday (22), when showers are probable.

Quite cool Wednesday and Wednesday night, then slowly rising temperature for two or three days.

London, Sept. 17.

Weather continues summery without a drop of rain. It was the eighteenth consecutive week-end of perfect outdoor weather.

In spite of this theatre business was generally excellent.

Paris, Sept. 17.

Weather has turned seasonally cooler. Skies are bright and conditions are favorable to the theatre.

Grace Fisher's Aim

Paris, Sept. 17.

Emulating Grace Moore, Grace Fisher, single in vaudeville and later partner of Harry Carroll, is now en route to Milan to study for grand opera.

It is planned to have her make her debut with the Scala company.

York-King London Hit

London, Sept. 17.

York and King, assisted by True York and Johnny Wright, opened at the Holborn Empire yesterday, proving a hit of the first grade.

With this intrduction the duo promises to become a London sensation within a fortnight.

Elson-Royston Do Well

London, Sept. 17.

Anita Elson and Roy Royston at the Coliseum, opened slowly, but picked as they continued and got away to nice returns.

On the same bill Deszo, following the whole show, scored strongly.

HAYMAN, DISSATISFIED, QUITTING VICTORIA?

London, Sept. 17.

John Hayman is about to retire from the Victoria Palace as booking head, according to an underground story which Hayman himself declines either to affirm or deny.

Hayman has held his present position for 18 years, ever since the opening of the house. He is regarded as the best-posted man in London on vaudeville and is probably the most respected official in the theatre here. He has several times declined positions much more important than his Vic post out of loyal effection for the house and regard for its welfare. House has consistently paid 20%.

Hayman's quarrel with the management hinges on the house's breakaway from its old policy and going into the once-nightly revue. He argues that the new plan caused the old clientele to seek its variety elsewhere, and now that the house has gone back to its regular style they have transferred their allegiance.

EPHRAIM-BUTT LAWSUIT SETTLED OUT OF COURT

London, Sept. 17.

Lawsuits asking heavy damages and brought by Lee Ephraim against Sir Alfred Butt and United Producers Corp have been settled privately.

Actions involved Gillespie and Louis Dreyfus, due to their interest in United.

The conditions of the settlement were not disclosed, but it is believed Ephraim received a substantial sum.

Litigation grew out of the elimination of Ephraim from United Producers, which he charged was forced by Butt and the others, to the detriment of his standing in the business.

Jackson Troupe Blows

London, Sept. 17.

Fred Jackson's "Open Your Eyes" company closed Saturday at the Alhambra, Glasgow, after encountering plenty of trouble. Moss Empires was called upon for money advances at the finish.

Show was on the road three weeks, opening at Edinburgh, where it got less than $7,000 on a 60-40 arrangement, involving a loss of $1,500. Following week at Newcastle it lost $3,000 on a gross of $9,000 and salaries were not paid. Glasgow was better.

Show is reported to be all right, but trouble was the backer pulled out and Jackson was not able to carry the enterprise on his own.

Buchanan's Class Draw

London, Sept. 17.

Best house in months greeted Jack Buchanan at the Palladium yesterday, notable particularly for class visitors. In the crowd were Ina Clair and John Gilbert, Evelyn Brent.

Comedian was splendidly received. His main support is Ethel Stuart, who, on her showing here, ought to be in line for musical comedy roles not far in the future.

Mascagni Milan Maestro

Zurich, Sept. 17.

Announcement is made here that Pietro Mascagni, noted composer, is to succeed as maestro of Toscanini's opera at Milan.

NO GUITRY RIGHTS

A report that Standish O'Neill and Gordon Sawyer had acquired the American rights to Sacha Guitry's "Desire," current over there, is denied by Guitry's Paris representative. He states these rights are not in the market.

The American producers, according to the report, were to produce the play in New York in October with the original Paris company.

WILL MAHONEY

In Earl Carroll's "Sketch Book," Carroll Theatre, N. Y. C.

The New York "American" said: "Earl Carroll's 'Sketch Book' has as its star Will Mahoney, always a sure-fire comedian. He won much laughter and applause and his fall tap dance, familiar to all vaudeville fans, proved as popular as ever."

Direction

RALPH G. FARNUM

1560 Broadway

DUTCH RESENT STAGE INVASION

"Street Scene" in Amsterdam Crystallizes Newspaper Opposition

Amsterdam, Sept. 17.

"Street Scene," produced at the Municipal theatre here, fared badly. Public reaction to the Almer Rice drama, was unfavorable, while the newspapers roasted play and producer to a fare-ye-well.

Dutch editorial opinion has for some time reflected opposition to the American influence on stage and screen, and the people's view has taken on a similar color. The Haagsche Post, one of the most interesting and influential journals of the country—it is a weekly—published a lengthy article recently on the growing influence of America in the arts not only in Holland, but in all Europe.

24 NEW SHOWS FOR LONDON OPEN IN 18 DAYS

London, Sept. 17.

Two dozen productions hitting the West End legit houses this last half of month.

Among the more important are:

Sept. 12—Ambassadors, "Life and Misdoings of Charlie Peace"; Drury Lane, "Rose-Marie" (revival).

Sept. 14—Old Vic, "Romeo and Juliet"; Birmingham Repertory, "Echo"; Princess, "The Flying Fool."

Sept. 16—Comedy, "Secrets"; Wyndham's, "The Calendar"; Croydon, "In the Duchess's Arms"; St. James's, "The Skin Game" (transferred from Wyndham's); "Q," "Damaged Goods."

Sept. 17—Gate Theatre, Grand Guignol; Queen's, "The Apple Cart"; New, "Emma Hamilton."

Sept. 18—Arts, "Veronica."

Sept. 19—Duke of York's, "Jew Suss."

Sept. 23—Edinburgh, "Symphony in Two Flats."

Sept. 25—Arts, "On the Quota."

Sept. 29—Repertory Players, "Azais."

Sept. 30—Globe, "The Bachelor Father."

London Goes Friday

London, Sept. 17.

Taking its cue from the New York innovation, Empire here announces it will change its bills on Fridays, beginning Sept. 20.

BANNERMAN IN SKETCH

London, Sept. 17.

Margaret Bannerman, dramatic star, and Austin Melford open at the Coliseum Sept. 23 in a new sketch by Melford.

Very Brisk Just Now for Theatres; Pictures and Vaude Doing Well

London, Sept. 17.

Despite week-end weather that invites to the open, theatre takings are running at a good rate.

Remarkable circumstance is that the large measure of prosperity is going to the old hits, while the newcomers are going on with some uncertainty.

The revival of "Rose-Marie" at the Drury Lane, put in as a stopgap, is doing surprisingly well. Looks as though it would go beyond the 12 weeks planned.

Vaudeville houses are drawing very well, even the first houses (early shows) getting crowds.

Picture places are generally good, with waiting lines day and night at the New Gallery for the Swanson picture, "The Trespasser." The Lauder film, "Auld Lang Syne," had poor house.

GUITRY'S "MARIETTA" INDIFFERENT IN BERLIN

Berlin, Sept. 17.

"Marietta," with book by Guitry and score by Oskar Strauss, made but a moderate impression at the Metropol theatre here despite an excellent production.

One reason probably is that Napoleon III is not especially interesting to Germans as the central figure of a play.

The music is capital even if it does lack great popular appeal. Kaethe Dorsch is exquisite in the feminine lead, but Michael Bohnen, as Napoleon, is pretty wooden in acting and vocally only fair.

At the Leipzig Komoedienhaus, "Spread Eagle" familiar to Americans, had a great reception and looks set for a major success in Germany. Critics praise it as the best study yet on how wars are made.

Paris, Sept. 17.

Sacha Guitry's new production, "Stories of France," set to open the new Baron de Rothschild theatre here Sept. 30, will be a mammoth pageant with 350 in the cast proper.

The French dramatist-star himself will play no less than five parts. Piece is described as an extraordinarily lavish production.

Guitry also is adapting "The Bachelor Father," due for premiere at the Madeleine theatre the end of October, making the production under arrangement with A. H. Woods, who owns all foreign rights of the piece, done last season in the States.

Woods and Sir Alfred Butt are to do the same piece in London late this month. "Les Amours," in revival, is on at the Madeleine as a stop-gap.

SAILINGS

Oct. 2 (San Francisco to Tahiti) Arline de Haas, Katherine Zimmerman (Tahiti).

Sept. 27 (New York to Paris) Blossom Seeley and Benny Fields Mr. and Mrs. William Beaudine; Mr. and Mrs. James Flood (Ile de France).

Sept 26 (London to New York), Nan and Sophie Halperin (President Roosevelt).

Sept. 24 (Paris to New York) Carl Laemmle (Bremen).

Sept 21 (London to New York), Ross Wyse and parents (Tuscania).

Sept. 20 (South Africa to London), Mantell's Manikins (Arundel).

Sept. 19 (New York to Berlin) Virginia Howell (Stuttgart).

Sept. 18 (New York to London) Lillian Bernard, Flo Henri, "Whispering" Jack Smith (Berengaria).

Sept. 18 (Paris to New York), Mr. and Mrs. Ivan Kahn (Empress of Canada).

Sept. 18 (Paris to New York) Mr. and Mrs. Jos. P. Kennedy (Ile de France).

Sept. 17 (London to New York) Hetty King, Merryle Stanley Rukeyser (Leviathan).

Sept. 14 (Paris to New York), Nikita Balieff, Laurette Taylor (Mauretania).

Sept. 14 (London to New York) Ralph Hawks, Lance Heath (Franconia).

Sept. 13 (South Africa to London), Billy and Beattie Birchall (Saxon).

Sept. 13 (Liverpool to Montreal) Sir John Martin Harvey and company (Duchess of York).

Sept. 12 (Paris to New York), Ernest Scherling (Olympic).

Sept. 12 (New York to London) Jack Pickford, Mr. and Mrs. Ted Browning, Sam Taylor (Bremen).

Sept. 12 (Rotterdam to New York), Joseph Rosenstock (Rotterdam).

Sept. 12 (Paris to New York) George Canty, commercial attache of the American embassy in charge of picture matters (American).

Sept. 12 (Capetown to Europe), Jan Kubelik (Ubena).

LONDON MELO HIT BY "GHOST TRAIN" AUTHOR

London, Sept. 17.

"The Flying Fool," at the Prince's theatre, opening Sept. 14, is a real old time blood and thunder melodrama with modern mechanical effects, good comedy sidelights and competent acting, and it looks like a popular success. It is the work of the author of "The Ghost Train," seen in New York, and "The Wrecker."

"The Devil in Bronze," at the Strand, aims at being a "strong melodrama," but it is so transparent as to defeat thrill interest. Also a finish of morbid import works against its popular appeal. Piece marks the return to the London stage of Phyllis Neilson Terry.

"Yesterday's Harvest" is the vehicle for the return of Carlyle Blackwell to the stage. At the Apollo it is revealed as a melodrama. The work of a young woman, who shows promise, but has not yet arrived.

Neither of the two plays does special credit to its star, author or producer.

"Rose-Marie," in revival at the Drury Lane as a stop-gap, pending the arrival of "Rio Rita," was well received by an audience familiar with its score and anxious to applaud old favorites in the cast.

Comedy Pleases Paris

Paris, Sept. 17.

"Comment l'Esprit vient aux Garcons" ("How Wit Comes to Boys"), comedy by Jacques Dapoigny, had a cordial reception at the Famina, having first been produced last year by an independent stage society and now proving its worth in the regular theatre.

Story has to do with a sentimental country lad being educated in Latin by the village priest, while a charming married lady inspires in him his first love.

Henry Krimer plays the boy; Mlle. Verneuil the woman and Fabry the priest.

INDEX

Foreign	2-3-74
Pictures	4-36
Picture Reviews	15
Film House Reviews	51
Vaudeville	37-49
Vaude Reviews	50
New Acts	52
Bills	54-55
Times Square	57-59
Editorial	62
Women's Page	60-61
Legitimate	63-69
Music	70-72
Obituary	76
Correspondence	75
Inside—Pictures	62
Inside—Vaude	62
Inside—Legit	63
Talking Shorts	15
Literati	67
Legit Reviews	63-69
Foreign Film Notes	2
Burlesque	56
Radio	71
Night Clubs	70
News of Dailies	60
Outdoors	73
Letter List	76
Sports	58-59
Music	70-72

Photophone Low Price Withdrawn; Sawyer Out; Ross Takes Charge

The ousting of one vice-president and another executive following Radio's Photophone company recanting on the terms of a cheaper priced talker designed for the indie at about $4,000 under Western's lowest was followed Monday by David Sarnoff placing Charles Ross, RCA comptroller, in full charge of the equipment subsidiary.

Internal friction in the photophone headquarters is blamed by Radioites for Sarnoff's action. The company, which made its first aggressive move in lining up with the Radio-Tiffany low rental franchise plan for smaller exhibs after over a year of lethargy during which Western cornered the big houses, will be under Ross' control for the next two months. Sarnoff is said to figure that that will be sufficient time to determine what definite course Photophone shall pursue.

Bucher-Sawyer Tension

Elmer E. Bucher, executive vice-president and overseer of the Photophone company, is now reported to have been at loggerheads with L. Sawyer almost since the latter took charge of sales and commercial activities about a year ago. Sawyer with his assistant, Earnest Zadig, quit their posts last Saturday, a formal notice having been sent out that the former would resign on Oct. 1 because of ill health.

The blast that had been threatening broke when Sawyer, as the representative at the indies' Chicago rental pow-wow, is reported to have announced the new equipment at a cost of $2,995. It is heard within the organization that Sawyer had authorization to make the declaration.

In response to a long statement sent out by Abram Myers to members of Allied States, which indie organization manoeuvered the franchises and the Chicago meeting, Bucher flatly denied that Photophone had ever agreed to meet the installation charges on its cheaper equipment.

"The installation charges were never mentioned. The company never intended to pay them," Bucher stated when shown Myers' written statement which referred to "the public announcement of a price of $2,995 on such equipment, known as G equipment, including installation."

When questioned about Sawyer, Bucher conceded that he "had been enthusiastic, possibly too enthusiastic."

$2,995 Sans Extras

In his letter, a copy of which is attached to the explanation being sent by Myers to members of Allied, Bucher says:

"Having now determined upon the detailed requirements of sound reproducing equipment for theatres seating less than 500, we are in a position to submit a formal proposal to theatre owners of the United States."

The price of $2,995, without installation costs and nine other accessories, including porus screen, speaker rack, insurance, acoustical treatment of theatre, adequate power supply, is only for theatres having the Simplex Type S projection machine. The same for exhibitors with Powers projector is $225 more.

With its service charges of $15 per week for the first two years and $12 each week for the following eight years, the cheaper device will have cost the exhibitor $9,727, not including accessories.

Myers with Radio

The new indie leader sides with Radio's new prices throughout his mimeography. He says that Allied had no contractual relations with Photophone; that it had not endorsed the first proposal. After commenting that the only additional cost is an estimated $200, he says that the association now endorses the new listing, saying:

"This association recognizes that RCA Photophone, Inc., cannot be expected to sustain a serious loss in its voluntary efforts to aid the small exhibitors.

"Moreover, Mr. Sarnoff's purpose to help the small exhibitors already has been put to test and cannot be doubted."

That the original figures were an error on the part of Photophone is revealed in another paragraph of Myer's statement. This reads:

"Within the past week the RCA Photophone, Inc., has advised this association that a re-examination of the estimates discloses that the machines cannot be installed at the price quoted, without sustaining a severe loss. Mr. David Sarnoff, president, and Mr. E. E. Bucher, executive vice-president, have voiced their sincere regret that the error occurred, and I think there is no reason to doubt their sincerity."

Myers also quotes the company as stating that local power companies charge Radio double that which they would bill exhibitors who have established relations.

500 in Finale

Hollywood, Sept. 17.

Warners will use 500 people in the final of "Show of Shows" (revue).

There will be 300 choristers and 50 in the orchestra. A group of 38 will sing off stage, besides 50 colored singers on the screen. There will be three chandeliers with five girls strapped to each.

Sound School Pupils

Los Angeles, Sept. 17.

Actors and directors, although eligible to attend the new sound school of the Academy of Motion Picture Arts and Sciences, have thus far not evinced any desire to find out what it's all about.

Among other classes of studio workers the demand for enrollment has exceeded the original limit of 100 students. With 250 signing, it has been necessary to repeat Tuesday's lecture on Thursdays to take care of the overflow.

Pupils are mostly technicians with a few writers and even a couple of studio bookkeepers. First lecture tonight (Tuesday).

Academy's Next Pres.?

Los Angeles, Sept. 17.

Due to his expectancy of remaining in Europe a full year, Douglas Fairbanks will not stand for reelection as president of the Academy of Motion Picture Arts and Sciences.

Probable that William deMille, present vice-president, may step up.

Dailey's Bankruptcy

Los Angeles, Sept. 17.

Following his jam with city officials, and with an appearance before the grand jury yet to come, U. M. Dailey, operator of Cinema Schools, Inc., told city prosecutor Nix he would file a bankruptcy petition and retire from the film school business.

Dailey awaits trial in Municipal Court on charges of theft and fraud.

LUELLA'S DAUGHTER

Los Angeles, Sept. 17.

James Quirk, publisher of Photoplay, fan magazine, after a visit to the Hearst ranch announced that Harriet Parsons, 19, daughter of Louella Parsons, Hollywood film writer, will become associate editor of Photoplay.

Miss Parsons, Jr., is now in New York. She lately graduated from college.

NOAH BEERY'S YODEL

First National promises that Noah Beery will yodel in baritone in the all-color musical, "Song of the Flame."

This will be the elder Beery's first singing attempt. Others in the cast so far are Alexander Gray and Bernice Claire.

Ray Enright will direct. Gordon Rigby is doing the dialog and adaptation.

After Henaberry

Los Angeles, Sept. 17.

D. W. Griffith is negotiating with Joseph Henaberry, film director, to have the latter return to greasepaint to play Abraham Lincoln in Griffith's contemplated patriotic epic.

MARY and MARGARET GIBB

America's only native born "Siamese" Twins.

Played 44 solid weeks and broke records.

Opening soon in the middle west.

ARTHUR KLEIN-TERRY TURNER ATTRACTIONS, INC.,
1560 Broadway, New York.

KATZ' TRIP OFF

Publix Head Says There's Too Much Doing at Home Offices to Leave

Sam Katz has called off his trip around the Publix chain. It was to have started next month.

Katz intended to take the tour accompanied by Publix officials and formally accept the pass over of the many theatres lately purchased.

Reason reported given for the abandonment of the tour is that there is too much activity at present in the home office.

Make-up—Hairdresser With Each F N Unit

Hollywood, Sept. 17.

First National has estalished a precedent in studio operation by assigning a make-up man and hairdresser to each production unit.

These people will work under the supervision of Percy Westmore, who heretofore centralized the work of make-up and assigned the men as needed.

Maurice Barr Marries

New Orleans, Sept. 17.

Maurice F. Barr, one of Paramount's southern executives, formerly with the Saenger chain, was married to Fern Houghland, for several years secretary of E. V. Richards and previously secretary to Ben Piazza at the time the latter managed the local Orpheum.

The couple are spending their honeymoon in Havana.

NO INFRINGEMENT

Los Angeles, Sept. 17.

Douglas MacLean and Paramount-Christie did not infringe the copyright of Roland Brown when they produced "The Carnation Kid." This is according to a decision handed down last week in Superior Court.

After reading Brown's scenario titled "Dapper Dan" and then viewing the picture, Judge Tappan rendered a verdict in favor of the defendants.

Bill Rogers Ducks Out

Los Angeles, Sept. 17.

Aided by an airplane, Will Rogers has ducked out on the opening tomorrow (18) of his Fox picture, "They Had to See Paris," at Carthay Circle.

When the Fox office began a search for Rogers to insure his attendance at the premiere, it was found he had taken a plane back to Oklahoma.

Starring

Hollywood, Sept. 17.

Colorart Synchrotone, Ltd., intends starring Reginald Denny and Eric von Stroheim in eight full length features in the coming year.

Company's schedule also calls for production of 26 two-reel subjects for Tiffany-Stahl distribution.

Directors Sailing

Los Angeles, Sept. 17.

William Beaudine and James Flood, directors, sail from New York Sept. 26 with their wives for a three-month trip to Europe.

Hollywood Chatter

Neil Hamilton is on his way to Europe. Two months' vacation.

Sign on door in studio: "Information office—no admttance."

New definition of a supervisor—a super kibitzer.

Fred Beetson is vacationing in Honolulu. Gets back about Oct. 1.

Mrs. Louis Cohen and family have returned from their vacation in the east.

Jack Benny is now billing himself as "The Cinemaster of Ceremonies."

Mrs. Victor McLaglen arrives here this week after spending the summer in London.

Mitchell Leisen, art director for C. B. DeMille, is back following a long European trip.

"Sunnyside Up" was screened last week at the studio for Fox supervisors, directors and writers.

Fred Newmeyer says everyone he meets is smoking the new Scotch cigaret, O. P.'s—other people's.

Vince Barnett and Arch Selwyn, Jr., took a trip to Agua Caliente to break the bank, but found someone had beaten them to it.

Lou Schreiber's title of Boss Kibitzer at the Roosevelt hotel card games was stolen from him by Georges Carpentier.

Dan Wolheim is back to work after removing cast from a sprained ankle caused by a horse falling on it.

Ervin Gelsey has one of those annoying appendixes so he hopped a train for New York to have it chiseled.

Dave Selznick gave a dinner to a number of Para executives and writers when the "False Friends" club was formed. Not a gag.

Greta Granstadt lost her mother in the sinking of the "San Juan." Her father was saved after tossing around in the debris for 10 hours.

Tenderfoot New Yorkers can't understand why they give rain checks at the ball park now.

Jim Keefe is now a member of Fox's publicity crew, taking the place of John McGrail, transferred to New York.

Screen stars are now to take the blindfold test on coffee. Minneapolis ad agency is soliciting the studios for indorsers.

Mike Donlin and Hap O'Connor will ump in M-G-M's "Take It Big." They will officiate in the baseball sequence.

Dr. Harry W. Martin has opened an office in Hollywood for his picture group of patients. The Dr. expects to try the matrimonial route soon.

T. Hays Hunter, directing in England for two years, is back home checking on his rents and properties. Returning to the land of the limeys early in the fall.

Alexander P. Moore, ambassador to Peru, has returned from a visit to the San Simeon ranch of William R. Hearst and again is a house guest of Charles Chaplin.

Paramount sound engineers worked two days trying to solve a method of recording a dual scene. A press agent suggested the use of two mikes, and this did it.

John McCormick and Colleen Moore go east this week to take in the new shows and "Footlights and Fools," Miss Moore's final film under her FN contract.

Mary Brian, one of the last with long hair, joined the bobbed class just as the long tresses are coming back. Not voluntary with Mary. She had to do it for Paramount's "The Children."

Sept. 9 was a bank holiday here because it was the 79th anniversary of the state's admission to the Union. At exactly 9:45 a. m. Hollywood police station recalled the matter and hoisted the flag.

Jack Coogan has sold his home in the Wilshire district. Gets 18 months' free rent before he moves to a new one he will build in Beverly. Jackie, now 15 has entered Loyola College for a two-year course.

A flap's dream recently bowled over his studio. The blow descended when the director said, "After you light a cigaret you will——." "But I don't think my fans want to see me smoke," said the youth. "However, I'll strike a match." Staff is sending him a kimono.

Those Hollywood p.a.'s must have their riddles. Here's part of a fairy story culled from Ray Coffin's latest, anent a prehistoric animal picture he is ballyhooing: "Who, for instance, would ever dream that the diplodocus, noted for its 14-ton displacement and stern demeanor, was in reality possessed of a falsetto voice and certain other effeminate characteristics?"

Stage juvenile from the east requested retakes on a solo sequence in his first important film. Studio willingly granted it and everybody from the cameraman to the supervisor showed up at the appointed evening hour. Exactly 45 minutes later the gay young thing rolled up in his car, crying, "Are we all here? Dinner party, you know." The staff is still burning.

Personnel of Universal's publicity department was crippled following the Labor Day weekend when Jimmy Richardson's car blew a row of bearings 100 miles out in the desert, Joe Thomas's car caught on fire from a cigarette, Neville Ray's bus was kissed on the rear by another car taking a nose dive down a driveway, and Ike St. John's bus was incapacitated by weak ignition. Only ones reporting for duty Tuesday were the staff secretaries, who ride in trolley cars.

Movietone City Maps

Los Angeles, Sept. 17.

Large, decorative maps of Fox Movietone City are to be sent out to all Fox offices and theatres for display and distribution.

Around 10,000 maps will be used.

Idea is to plant them in schools with calendars.

When Schulberg's Away

Hollywood, Sept. 17.

During the two months' absence abroad of Ben Schulberg, the Paramount plant will be under supervision of M. C. Levee.

David Selznick will be in charge of production.

LASKY-SCHULBERG EAST

Hollywood, Sept. 17.

Jesse Lasky returns to New York Sept. 22. Accompanying him will be B. P. Schulberg and family, en route to Europe.

Lasky doesn't plan to return here until the end of the year.

Connie Bennett's Divorce Trip

Hollywood, Sept. 17.

Constance Bennett leaves for Paris this week, primary purpose being to get her final decree from Phil Plant.

Breshon Called Back

Los Angeles, Sept. 17.

Dave Breshon, western sales manager for United Artists, has been called back here by the serious illness of his wife.

N. Y. to L. A.

Marguerita Padula
Lawrence Schwab
George W. Weeks.
Ralph G. Farnum.
Al Siegel
Sophie Treadwell
Albertina Rasch
Burton King
Lon Young
Doris Eaton

L. A. TO N. Y.

Harry Rapf
John McCormick
Colleen Moore
F. Richard Jones
Constance Bennett.
David Butler.
David Butler
Seymour Felix
Samuel Goldwyn.
William Beaudine
James Flood
Jesse Goldburg
Dorothy Janis
Jane Jennings

GAY'S SECRET BRIDE

Los Angeles, Sept. 17.

Frank Gay, writer for Fox, was married Saturday.

Bride is not named.

G. K. Arthur on Stage

George K. Arthur, film comedian, going vaude, opens next week at the Keith-booked Regent, Paterson, N. J.

Arthur will do a comedy act produced by Max and Dave Gordon.

E. L. Delancy has added W. D. Norris and Ralph Williams to the Loew publicity department

FOX'S $125,000,000 SWING

TOTAL HOLDINGS NEED BIG AMOUNT

Merger of All Interests by William Fox Calls for Extraordinary Financing for Show Business — Would Include Loew's

WALL ST. INTERESTED

William Fox is reported prepared to finance all of his holdings in the show business up to $125,000,000, the necessary amount, when the pathway to such an alliance has been cleared.

This financing would include the Loew's, now stock-controlled by Fox, and the several other Fox ventures, all owned 100% by that chain theatre-producer.

Wall Street is highly concerned in the Fox intention, from the account. It is said the Fox plan of financing has been submitted to the Fox Wall Street houses. Due to a block placed by the new administraion of the Department of Justice against the Fox-Loew consolidation, Mr. Fox is indefinitely holding back on the bankers.

While the Fox financing outline calls for more capital than any previous single project in amusements, it is said that Fox, if completing his own combination, can effect a saving that will at least pay 6% annually on the entire amount. That is equivalent to a saving by coordinating his various interests of $7,500,000 a year.

It is understood William Fox only is desirous of effecting a Fox merger within his own properties for purposes of operation. He has no intention of actually consolidating any single chain or studio into Fox's own theatre circuit or studios, from the account.

An impression prevails in New York and Washington that the Department of Justice will withdraw its unrevealed bar against the Fox-Loew deal. The former guiders of the department approved of it, but the Hoover appointees reversed their predecessors after William Fox had made the Loew control purchase.

A final gesture from the department could be looked for by Labor Day, it was reported in Washington early in August. Up to now nothing new has been divulged, although the President has committed himself to business expansion.

The Fox people will not comment upon the situation. What information is given out by the department is too vague to obtain a line.

Fox lately filed a notification of a large intended increase in capital stock issue.

Fay Marbe Didn't Work

Fay Marbe has started suit against Samuel Zierler, independent picture producer, for $100,000 claiming breach of contract. Zierler, of Prudence Pictures, and three or four other indies, signed Miss Marbe last summer.

After appearing in one picture, "Talk of Hollywood," for Prudence and hearing nothing further since from Zierler regarding future production, Miss Marbe started suit this week through her attorney, Emily Holt.

4 M. C.'s in "Parade"

Los Angeles, Sept. 17.

Topping M-G-M's "Hollywood Revue" which had two m.c.'s, Paramount's "On Parade" will have f ur interlocutors: Jack Oakie, Harry Green, Skeets Gallagher and Little Mitzi, from vaude.

Little Mitzi is Rosie Green's child. It is intended to run the kid all through picture.

BUCK-PASSING

Nowadays when the buck is passed too frequently in the show offices, buck passing is rewritten to read:

"From Tinker to Evers to Chance."

STUNT HOLDUP COSTS THEATRE MAN'S LIFE

Dallas, Sept. 17.

A fake holdup idea cost Ahrind Ruhberg, employee of nichelodeon in Shawnee, Okla., his life.

Shawnee, frontier town not far across the Oklahoma border from here, caters heavy to westerns, which the Indians on the reservations especially like.

The manager of the theatre, thinking up a stunt to attract biz for a midnight preview, had Ruhberg dash out of the lobby, chased by another employee.

Patrolman W. J. Jones was strolling along and, thinking it a real holdup, dropped a bullet into Ruhberg.

Ruhberg died shortly afterward.

U May Return to Ft. Lee For Eastern Film Tests

Universal has canceled a plan in negotiation for sometime for the creation of an eastern studio within the Film Center Building on 9th avenue. Idea was to tear out a floor giving the necessary loft. Building is specially constructed for film purposes and idea was regarded as feasible, but Carl Laemmle tabooed it by cable.

U has been after an eastern location for some time, having considered the old Tilford property on 44th street, but this deal did not materialize through the promoters' dizzy price.

It is considered likely that U may return after over 15 years to Fort Lee and establish a small eastern base.

An old objection to Fort Lee has been overcome by the Holland tunnel. This was the problem of making deliveries on studio equipment, props, etc., which had to depend on ferries with much incidental loss of time.

Universal has been handicapped for some time in taking screen and voice tests in New York and has had to rent facilities in other studios.

"East Lynne" in Can

Los Angeles, Sept. 17.

Fox is toying with the idea of preserving "East Lynne," classic 10-20-30 melodrama, in sound and celluloid.

M-G-M and James Cruze were once reported intrigued by the same thought. Nothing definite on which studio, if any, will do it.

Sound Volume Lookout

Cleveland, Sept. 17.

Hiring musicians to act as sound observers on talkies at all performances in an innovation here. Hippodrome is first to try it out. Man sits in auditorium continually with a phone, telling operator to step up the volume or cut down his fader, according to the circumstances.

Idea is being promoted by musicians' union, which hopes to plant a musician in each house. Experiment costing the Hipp about $70 extra per week.

"REDSKIN" SUIT

Los Angeles, Sept. 17.

Suit of William MacDonald against Paramount for $100,000, charging plagiarism in the picture, "Redskin," will be tried in the U. S. District Court Sept. 23.

MacDonald claims the film was lifted from his book titled "The Snake Priest of Toreva."

STENCH BOMBS NOTICED BY U. S. ATTORNEY

Cincinnati, Sept. 17.

Because the exploding of stench bombs in a theatre may affect interstate film shipments, federal authorities in Covington, Ky., opposite Cincinnati, are investigating the case of Gordon Sandford, arrested recently on suspicion in connection with the bursting of a stink bomb in the Shirley, a neighborhood house in Covington.

U. S. Attorney Sawyer Smith stated that he wanted to investigate the case himself, as it comes under a federal law regarding explosives.

Similar instances of this trouble with theatres in Covington have been manifested since Sept. 1, when union projectionists walked out, their proposals for salary increases being refused by all Covington exhibitors.

Sandford, 23, and a Covington resident, was arrested after police allege they found stench bombs in his car parked near the Shirley, following the bomb explosion.

Two young men were held in connection with a like charge previously, when a bomb drove patrons from the Hippodrome, were released in the Covington police court for lack of evidence.

Early in the strike, an auto containing several young non-union operators, was bombarded with rocks in Covington, but no arrests resulted.

Ned Marin With Fox

Hollywood, Sept. 17.

Ned Marin goes with Fox as an associate producer. He is the second First National executive to move from Burbank to Movietone City, Al Rockett being the other to make the change.

Both Marin and Rockett are now in New York on a vacation prior to taking up their similar duties with Fox about the middle of October. They left here together.

Marin submitted his resignation to First National last spring but didn't withdraw until completing "The Painted Angel," "No, No, Nanette" and "Forward Pass."

W. R.'s Social Contact

Los Angeles, Sept. 17.

William Randolph Hearst has appointed Harry Crocker, former asst. director and actor with Charlie Chaplin, to act as the Hearst social contact man with studios.

Crocker will oversee entertainment of visiting celebs who want to take in the studios on a card from W. R.

First of the new Crocker social duties is the dinner staged by Hearst and Louis B. Mayer tomorrow in honor of Winston Churchill, British statesman, at the M-G-M studio.

NOT PAPERHANGERS

Los Angeles, Sept. 17.

Cinemagundi Club with a membership of 175 art directors of film studios has refused to become affiliated with the Paperhangers' Union of the American Federation of Labor.

They insist upon a separate charter and authority for themselves alone.

CAMERAMAN-DIRECTOR

Phillip Tannura, a cameraman since Edison days, has finally won his megaphone.

Pathe has just elevated him from chief photographer in the studios here to a director of shorts.

Costly Blunder

Hollywood, Sept. 17.

Prize blunder of the year occured at one of the major Coast picture studios through the negligence of a cameraman. Happened after a producer had engaged an expert to build a miniature city at what he thought would cost around $15,000, but the expert asked $15,000. When completed the studio found that it cost twice this amount.

No squawk about this, the job being an exact replica of London. The big scene, where the entire city was to be demolished by an air raid, failed to get on the film because the cameraman forgot to remove the cap from the lens of his camera.

An additional $90,000 must be spent to duplicate the city in miniature.

COURTESY ADS WORTH $1,000,000 TO PUBLIX

Radio's advertising principle of having prominent advertisers backing entertainment programs is to be tried out in the theatre field by Publix.

Arrangements are now being matured through an advertising agency whereby shorts and features playing Publix theatres will carry on their main title "through the courtesy of—" with the name of the company following.

From understanding Publix has been guaranteed a minimum of $1,000,000 yearly from this source. It is the plan to sell "circulation" on a similar basis to publications. Advertisers, it is believed, will be impressed by the figures of average attendance in Publix's 1,200 or more theatres. Circulation will be assessed so much per million as with periodicals.

Plan as outlined calls for no direct plug. Merely the courtesy credit. It is a Publix Theatre project entirely and applies to Paramount Pictures only indirectly through Paramount dominating Publix programs.

Building Up Personality Girl M. C. for Shorts

Publix has selected Mesir Morris as "Miss Paramount Personality" to be the mistress of ceremonies for all Publix made shorts.

Shorts previously made are reported having the Miss m. c. tacking on an introduction. She will similarly introduce all future Publix shorts, until such time as Publix believes Miss Morris is due for a personal appearance tour, following the shorts, or has been publicized sufficiently to star in a full length feature.

Miss Morris is talking now for the shorts at the Paramount, L. I., studios.

EQUITY ABSENT

Los Angeles, Sept. 17.

Equity's suit against Tully Marshall and Warners came up last Wednesday (Sept. 11) for a hearing, but no appearances were made as the attorneys concerned agreed to withdraw the temporary injunction claim and drop the demurrer from the calendar.

Case for a permanent injunction is still on the docket and may or may not come up for hearing.

Murdock on Coast for Winter

J. J. Murdock again left for Hollywood Sunday. He will return around Oct. 1.

Taking the next trip after that, the Murdocks will remain in Hollywood for the remainder of the winter.

PATHE-SHUBERT IN HOLDING COMPANY

Unknown If Pathe Will Play Pictures in Shubert Theatres

Pathe-Shubert if concluding their present merging deal will operate under a holding company to be called General Amusement Co.

Just now with all other matters pretty well set, the delay is said to be on the basis of exchange between the two concerns. That depends, it is reported, on the assent of Joseph P. Kennedy, who sails from Cherbourg today (18) on the "Ile de France." It may have to wait until Kennedy's arrival in New York.

No information whether Pathe contemplates playing its pictures in the Shubert theatres. The Shuberts own or operate around 50 theatres over the country outside of New York City. Of these from six to 10 might be available for pop price talkers. Several others could play a special talker at $1.50 top.

With Pathe behind the Shuberts on stage productions, there would be the unsettled angle, as yet, it is said, of the choice of plays for the stage with the screen in view. This relates mostly to the drama form of play. Musicals with the Shuberts usually run in the present mode of the talking screen's light performances.

Dropped $29 a Share

First reports of the Pathe and Shubert stock exchange basis were two Pathe common and one preferred for one Shubert common. At present market quotations this would amount to about $37 gross for the Pathe trio, with the Shubert common now around $45. At one time recently Shubert was quoted at $74 per share.

Marketing of the combine's stock is said to have been practically settled upon. The Blair banking associates are the Pathe bankers; Seligman & Co. and the Equitable Trust Company are said to be the joint Shubert bankers just now, the Equitable having lately gone into the Shubert financing, with Seligman's the original Shubert banker.

Elisha Walker, head of the Blair group, is in Europe and may have been in consultation with Kennedy over there. Kennedy went abroad to superintend the world premiere of his American made talker, "The Trespasser," with Gloria Swanson, in London last week.

Holding Companies

The holding company plan for show interest merging does not appear to meet with opposition from the Department of Justice. It is the formation which now operates Keith's and Radio Pictures (Radio-Keith-Orpheum) as distinct units.

This is reported likewise to be the intended plan of the Paramount-Warner buy out, with Paramount on the buying end, but without ending the association of the Warner brothers with the combination. The brothers will continue, but just how doesn't appear to have been so far decided.

It is said the Paramount-Warner closure is waiting for the Department's approval.

Hustling Director Tossed Off 18 Lbs. in 21 Days

Los Angeles, Sept. 17.

Paul Sloane made "Three Sisters" for Fox in 21 days and 18 pounds.

Latter figure represents gross weight sweated off in production hustle.

FIVE YEARS ANYWAY

Hollywood, Sept. 17.

Nat Ross is out as a director for Universal.

He started with U five years ago as an office boy.

Talkers' Patent Litigation Is Clogging Up Federal Court

Suits and countersuits among friends and foes and others are glutting federal court calendars in a way that promises to give talker litigation a most conspicuous position on the record of patent strife.

With Western Electric filing the latest four complaints against DeForest and the inventor's interests now hoping for its two-year-old complaint against Fox-Case to come to trial in October, a situation already complicated is made still more intricate.

DeForest, whose suit is on the whole sound-on-film idea, will be opposed in a more recent filing against Stanley by Western.

Electric at the same time will have to prosecute Stanley for alleged partiality to Pacent and the use of that manufacturer's patents, nine of which are claimed to infringe.

In the second Stanley defense Warners, first licesee and mentor of the electric in the industry, have already taken up the cudgels against Western. The brothers, who are pulling down between $2,000,000 and $4,000,000 a year in royalties from Western and also including same, and gross of income from Pacent installations, paying interest in reciprocatory gravy to Western, have gone on record in their Wilmington papers that it's to be a finish fight behind closed doors or in the open, as the electric prefers.

The brothers announce their belief that all talker patents are practically ad lib in their defense of Pacent, currently associated in more than a friendly and quality interest with them.

The trade's observation of all this is that talkers are becoming more pop every day and that the legal mess will probably be cleaned up when the industry is concerned over Television and talker equipment is as obsolete as white battleships.

CHRISTIES MAY LEAVE PAR AT SEASON'S END

With Christies contract for distribution of their shorts through Paramount up next August, reports are that the brothers may rejoin Educational, which handled the product for seven years.

Charles Christie and Pat Dowling, publicity director, arrived in New York last week and are confering with Par execs.

While nothing can be obtained for the record it is known that a continuance of Christies working through Par exchanges is doubtful after this season's product is disposed.

Creelman-McDermott Up

Hollywood, Sept. 17.

James A. Creelman has been made a production supervisor by RKO. First picture will be Rudy Vallee's "Vagabond Lover."

John McDermott has been made an associate producer at United Artists. McDermott was a film director for a number of years, but gave up the megaphone to become a scenarist.

LAURA LA PLANTE'S TRIO

Hollywood, Sept. 17.

Three stories for Laura La Plante are being prepared at Universal.

Clara Thompson and Arthur Ripley are working on "The Poor Sport," magazine story by Rita Weiman; Clarence Thompson is adapting "The Behavior of Mrs. Crane," and Matt Taylor is adapting Jack Townley's "Love and Kisses."

Lina Basquette's "Bad Annie"

Lina Basquette will have the name part in "Bad Annie," formerly titled "The Dude Wrangler," to be made by Mrs. Wallace Reid Productions. Francis X. Bushman will play opposite.

Sequence in Technicolor has been added to fir Miss Basquette's dancing.

Seastrom Directing Banky

Hollywood, Sept. 17.

Victor Seastrom, returned to Hollywood from Sweden, will be farmed out to Sam Goldwyn to direct Vilma Banky's next.

Baldwin's 2d for Quillan

Hollywood, Sept. 17.

Earl Baldwin has been engaged to do Eddie Quillan's next, a race track story. He did Quillan's "The Sophomore."

Free Look

On the bulletin board of the Paramount publicity department is this notice:

"Free Demonstration of the Miller System of Correct English."

The words "Correct English" are in bigger type than can be found in the average print shop.

NEW "LADY" LEAD; JEANNE EAGELS' EYE

Los Angeles, Sept. 17.

Ruth Chatterton stays in the east to do "The Laughling Lady," with Clive Brook, in place of Jeanne Eagels, out of picture with an infected eye.

That upsets the west coast schedule, where Paramount had "Zaza" for Miss Chatterton and Frederic March. Upon the return to Hollywood Chatterton-March combo will do "Sarah and Son," with "Zaza" following.

There has been a little difficulty over "Zaza" through Mrs. Leslie Carter owning the rights. She is said not to fancy the screen treatment submitted by Paramount.

KREPPS DENIES ALL

Bride of Two Months Wants Gilda's Former Mgr. to Provide

Des Moines, Sept. 17.

C. D. Krepps, former manager of Gilda Gray, is having his dfficulties at Maquoketa, Ia., where he was born and raised and where he is now managing a department store. He has denied all charges recently made by his bride of two months in St. Louis, and characterized them as "silly."

"Yes, I know about the suit," Krepps said when interviewed regarding suit for separate maintenance filed by Alice Burgess of Kirkwood, Mo. "Certainly I'll fight it—all the charges are silly."

"How about the charge you married Miss Burgess out of spite after a quarrel with Gilda Gray," he was asked. "Silly; absolutely silly," he asserted.

Tough Refusal!

Los Angeles, Sept. 17.

Mae Murray had to pass up $60,000 to dance for eight weeks at the Club Richman, New York ($7,500 per). Had to reject the proposition as she will be tied up by Tiffany-Stahl (pictures) until after November.

McLAGLEN SINGING

Hollywood, Sept. 17.

Victor McLaglen will sing his first song for pictures in his present Fox film, temporarily titled, "Lay of the Land."

It will be delivered by McLaglen and Fifi Dorsay.

BAXTER'S GLYN STORY

Hollywood, Sept. 17.

Fox has purchased an Elinor Glyn yarn for Warner Baxter. Title is "Such Men Are Dangerous."

Kenneth Hawks will direct.

For Warners' on B'way

Warners' energetic p. a. chief, A. P. Waxman, has taken on another assistant, J. Maxwell Joice.

He will take care of newspaper space for AP's Broadway show windows.

Par's Smoking Zone

Hollywood, Sept. 17.

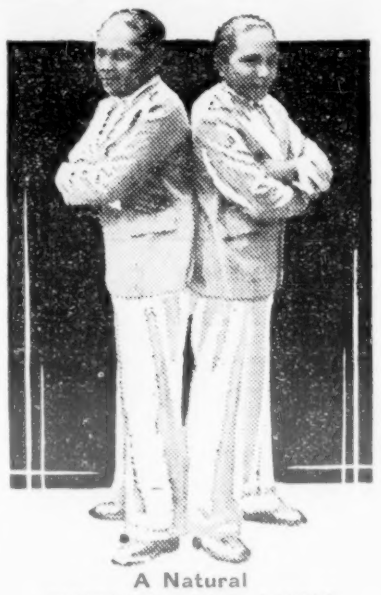
Signs have been posted on the Paramount lot not only prohibiting smoking on the sound stages, but extending the proscribed zone to a point 10 feet outside the door.

Williams' Rogers Comedy

Hollywood, Sept. 17.

As his first assignment for Fox, Ben Ames Williams will write an original for Will Rogers.

It is to be a cowboy comedy.



A Natural
SIMPLICIO AND LUCIO
GODINO

And their brides and Filipino band playing Palace Theatre, San Francisco, week of Sept. 20.

Record breaking business. Opinion of west coast showmen, the greatest box office magnet in American theatre.

An ARTHUR KLEIN-TERRY TURNER ATTRACTION, Suite 1405, 1560 Broadway, New York.

Jeff McCarthy Guiding Fox Picture for Road Career

Hollywood, Sept. 17.

Jeff McCarthy is going to handle a road show picture again. He will guide "Sunnyside Up" for Fox, which starts at the Gaiety, New York, and is due here at the Chinese following "Cock-eyed World." Fox intends to give the picture twice daily displays in the key cities and maybe in lesser centers.

This plan sets aside "Married in Hollywood," Fox operetta, as a $2 Manhattan entry, the picture now being scheduled to go direct to the Roxy for a try at a month's stay, opening this Saturday. Schedule also does away with the Fox intention of taking another New York legit house for two simultaneous $2 showings.

Locally, "Married in Hollywood" may go to the Broadway Palace, Fox's new twice daily downtown stand, which opens Oct. 16 with "Hallelujah," or the Carthay Circle if Radio's reported deal for "Rio Rita" doesn't go through for this theatre.

Frissell-Robertson for Snow Stuff Footage

Hollywood, Sept. 17.

New explorer-film combination for making pictures in the far corners has been formed with the association of Varick Frissell and Capt. John Robertson. Duo are specialists on icebound regions.

First picture together will be "Vikings of the Ice," to be made in Newfoundland this winter. Frissell previously made "The Great Arctic Seal Hunt" and Robertson made "Alaskan Adventures."

ONE BUFFALO SETTLEMENT

Buffalo, Sept. 17.

Basil Bros., operating the Genesee and Strand (neighborhoods), this week obtained a temporary injunction against operators' union (Local No. 233) restraining the union from further picketing and further interference.

After two postponements of the argument for a permanent injunction, the matter was settled by granting the men a small increase. The seven-day week stands as previously. The settlement will not affect the situation between the union and the downtown picture theatres. No decision has been reached here.

Reichenbach and "Gabbo"

Harry Reichenbach is handling the trade publicity on "The Great Gabbo," Jim Cruze's independent, released through Sono-Art World-wide.

"Murder Will Out" Film

First National will make a picture of "Murder Will Out" from the book by Will Jenkins.

Monte Blue and Lois Wilson in leads.

Cohn With F. N.

Al Cohn is First National's new scenario chief.

Walter Anthony, whom Cohn succeeds, is now editor of dialog.

British Film Field

(Continued from page 2)

ment for theatres over 2,200 seats drops from $21,750 to $18,000; under 2,200 seats down to 1,100, drop from $17,500 to $14,000; below 1,100 to 900 seats, from $14,500 to $10,750, and the smallest set for houses under 900 seats, from $9,500 to $8,550.

This is for film and disk equipment complete. It includes spares and training operators.

Staff changes include H. G. Knox returning to America, with Eugene Gregg replacing him here, and W. A. Bach, British sales manager, taking over Europe, Middle East and India. E. L. Pelly also returns to America some time this month on research work, and comes back here probably around end of the year.

J. E. Otterson is in town, carrying on negotiations for straightening out patent arguments with German interests.

Pre-View Season Opens

Beginning with "Under the Greenwood Tree" this fifth (directed by Harry Lachman for British International) and followed by "Trespasser" at New Gallery this ninth, fall pre-view and premiere season is on. Tiffany is showing "To What Red Hell," Sybil Thorndike dialog film, with Bramwell Fletcher in male lead, this 13th at the Plaza at midnight. These midnight shows are a feature still, caused by the shortage of wired houses available any other time.

Fox will be showing "Cock-Eyed World" for a pre-view at New Gallery this 19th, and same day at midnight British International show "American Prisoner," dialog, at Regal.

Denman's Pass Dividend

First year's working of Denman Picture House Company, part of Gaumont-British Corp., does not stack up to statements made in prospectus in April last year when debenture issue was made. This said debenture charges would be covered nearly five times, but balance sheet now issued shows gross profit to be $1,342,345, out of which debentures interest takes $856,715, and with depreciation and other charges there is $218,135 carry forward, with no dividend on the 2,800,000 common of $2.50 par, most of which is held by the Gaumont-British Corp.

Gainsborough for Gaumont

Gaumont-British under new conditions would let Gaumont production end slide and work through the producing subsidiary Gainsborough Pictures Company, the latter's schedule is now set, with nothing planned for the old Gaumont Producing Company, whose stuff was mainly directed by Maurice Elvey.

"Gipsy Melody," by Nicholas Fodor, Hungarian, has gone into production. Locations in Hungary. Being made in conjunction with Burlington Company, now producing "Woman to Woman" and "Journey's End" in New York.

Clement Dane's stage play "Bill of Divorcement," an original script by Miles Malleson, "A Night in Montmartre" and a "Gainsborough Picture Show" revue type, for which vaude and burlesque artists known here are being engaged.

They will also do "Soho" as an all-dialog. Meantime Carl Brisson is around talking he will make a "Soho" for British International and Harry Lachman will direct it. But Lachman is considering a Foreign Legion story, and anyway Brisson is dickering with Elinor Glyn, who figures to make a talker with him and has been after floor-space at Elstree.

FOX RE-SIGNS THREE

Hollywood, Sept. 17.

Performances of three players in "Sunnyside Up" was rewarded by Fox with new contracts.

Marjorie White, brought on for this picture, is being retained on a long term contract. Sharon Lynn's agreement was about to expire, but has signed a new one, and Frank Richardson also has a new ticket.

U A WANTS LOWE

Hollywood, Sept. 17.

United Artists is negotiating with Fox for the loan of Edmund Lowe as leading man for Dolores Del Rio in "The Bad One."

Couple last appeared together in "What Price Glory."

Mannix in New York

Eddie Mannix, Metro supervisor, is in New York shooting dock and whalf scenes for "Anna Christie," Metro's first talker for Greta Garbo.

Rapf's Eastern Search

Harry Rapf arrived in New York Monday from the coast.

Metro says Rapf is searching for colored artists, leads and supports, for Metro's all-colored revue.

47 PRINTS IN LONDON; "SHOW BOAT'S" RECORD

London, Sept. 17.

"Show Boat" on the screens of 47 London theatres by yesterday's count, sets up a new record for the British capital for a sound film.

Picture has just finished a run of 16 weeks in the West End. Universal is working with 64 prints throughout the country this week.

Day and Night Shifts for English-Spanish Casts

Hollywood, Sept. 17.

Sono-Art's two casts and languages for "Blaze O'Glory" will work in day and night shifts.

English players will troupe in the daytime and the Spanish lineups at night.

Evelyn Brent Incog

London, Sept. 17.

Evelyn Brent is here unheralded. Registered at the Mayfair hotel, nobody seemed to know of her presence.

It is believed she would like to make a picture here if the right offer were made.

d'Arrast with Goldwyn

Paris, Sept. 17.

Harry d'Arrast, former Paramount director, vacationing in Paris, was taken by Sam Goldwyn to direct the first production under his management of Ronald Colman.

It will be a mystery story done in dialog.

HOYT'S GOES ATMOSPHERIC

Sydney, Sept. 17.

The "atmospheric theatre" has arrived on this side of the world. Hoyt's is building a house in Sydney after the American model, design and decorations being in the Spanish style.

It will offer weekly change of talker pictures.

CAPUCINES, WIRED, GOES FILM

Paris, Sept. 17.

"Molly and Me," American film, goes into the Capucines in October when the house is taken over by Tiffany. Wilton & Brockliss have completed the wiring.

Capucines is a small theatre of 500 seats.

FRENCH NEWS COMBINE QUITS

Paris, Sept. 17.

Report is heard that the Pathe-Gaumont-Metro newsreel combination is withdrawing from the field here Oct. 1.

No light is shed on the reason for the move which leaves Fox and Paramount still active in France.

FULLER CHAIN ALL-TALK

Sydney, Sept. 17.

Sir Ben Fuller has just issued instructions to his staff that every theatre in the chain be wired.

It is understood Fullers' will go in strong for talking pictures, probably playing them in conjunction with revue presentations.

Paris Film Bills

Paris, Sept. 17.

Current films:

Paramount—"Kit Carson."

Gaumont — "Hispano Man" (French made).

Clichy Palace—"Weary River."

Other houses have hold over features.

Colman's Mother Dies

Sydney, Sept. 17.

The mother of Ronald Colman died Sept. 12 in Sydney, a week after she had heard her son's voice for the first time in 12 years.

She attended a showing of "Bulldog Drummond," talker, with Colman in the cast.

New Zealand Import Tax

Sydney, Sept. 17.

New Zealand government is talking of putting an additional tax of 2 cents a foot on all imported film, raising the rate from 2 to 4 cents.

Le Roy's "Show Girl"

Marvin Le Roy will direct "Show Girl in Hollywood," from the serial by P. J. McEvoy, for First National, with Alice White. Harvey Thew and Robert Lord will do the adaptation.

WEST CAN'T SEE THE EAST

COAST EXECS ARE DEAD AGAINST IT

Main Reason of Legit Talent Source in New York Disproved by Figures—Competition From Within Ignored — Only Shortage in Studios, Chorus Boys

WON'T DISCUSS IT

Hollywood, Sept. 17.

A synthetic Californian can't look eastward to the sea, and by the same token the western film contingent will have none of the thought of eastern production ever reaching importance. They scoff, snarl, snipe, or snicker at the idea.

Film production didn't really start until the boys found that California sun and 85 per cent. or more of the world's film making is now on the Coast. Here it will remain. That's Hollywood's edict as expressed by studio executives.

A couple of weeks ago Variety carried a story forwarding the views of an eastern studio man who advocated that eastern production, and lots of it, is inevitable. His reasons were common sense, the proximity of talent for the talkers, internal studio competition east and west, and that "Hollywood's phonies are doomed." Against that the principal western argument is the money tied up in the present studios, plus the persistent and general belief that the picture industry is not wholly dependent upon the stage actor.

While he or she of rostrum experience is desirable, particularly at the moment due to a certain timidity with which a majority of the film people still face the "mike," local picture heads are unmoved in their viewpoint that they see no reason for making pictures anywhere but here and that they would rather have that picture "name," made by picture publicity, in lights for box office than any two lauded legit draws who have entered filmdom in the past year. Coast producers want the stage performer, but preferably as a support player to an established picture personality.

Actors Are Satisfied

Last week there were 42 pictures in work in local studios. Included in the making of that batch of film were 359 screen credit players. Of this number 69 were out and out stage people come west since the advent of the dialog film, 116 class as formerly of the stage, but on the screen so long as to be rated as picture players, and 174 comprise those with no known stage experience. These figures probably have no direct bearing on the east-west question, but they do give an idea of how the ratio as to the stage-screen actor is running in current production.

Besides the top studio personnel being reluctant to waste time discussing the possibility of heavy production along the Atlantic, there is the actor himself who, in a vast majority of cases, has no desire to return either to the stage or east. He hasn't seen so much money in years, if ever, or fresh air, or such domiciles.

It's obvious that the actor doesn't even think of the possibility of film production moving to meet the rising sun and probably would resent the migration if such came to be the case.

In an abstract way he realizes the financial seat of pictures is spelled by New York, but his real concern is with his present, next or the securing of an assignment, who will direct him, supervise, and who will play opposite him.

The studio heads never forget the locale of the money seat, are quickly reminded if they do, and consider the chance of going east to stay so remote as to come under the heading of foolish questions. It's 8 to 5 the production group would just as leave remain 3,000 miles away from the sales force, and there are times when the phone bridges that gap all too quickly.

Male Shortage

Allowing that the Coast considers the chances of eastern production ever getting anywhere as practically nil, an angle on present picture making is the shortage of men, both for leads and chorus. The studios cannot get enough masculine personalities to fit principal and secondary parts. And the studios are 'way short of chorus boys due to the avalanche of film musicals and revues. Late last week one lot called upon another for the loan of 12 chorus lads and drew the answer of "Monday we're putting in a call for 40, and where're we going to get 'em?" Is the romantic looking male who can talk very scarce? Ask Hollywood. And moving east wouldn't help any, although the chorus situation might be eased thereby.

Meanwhile, the studios are too busy digging and turning out prepared stories to more than sniff at the idea of heavy eastern production activity, and then reject it at once as unnecessary—an inconsequential and annoying thought.

Reclaiming

Hollywood, Sept. 17.

A former owner of an independent film lab on the Coast found after years of struggling to keep his doors open that there wasn't enough money coming in for the work he was turning out, so decided to close shop. He then went into the bootlegging business and accumulated a bankroll to finance a trip to New York where he called on a selected list of prospective investors and managed to raise $350,000 without the aid of any high pressure.

This money was subscribed by a group of New York manufacturers and is being used in adding sound and dialog to negatives of pictures produced in the past by shoestring producers who couldn't pay their laboratory bills, the pictures subsequently becoming the personal property of the former lab proprietor.

BERKELL'S HERRING VAUDE FULL OF BONES

Chicago, Sept. 17.

Charles Berkell's vaude experiment at the Grand, Davenport, and the Palace, Moline, has blown up after a two-week try.

Berkell squeezed the deal through on a herring. He told bookers here that he had $1,000 to pay for 14 acts. He argued, 14 acts for $1,000 because someone had offered $60 for a seven-people act to play 40 minutes and furnish its own music. Berkell got his acts and they split between the two houses.

But a herring is a herring, and even with a 25-35 tariff, no go, especially at the upstairs Grand.

According to reports, the houses were not exploited, with only "one-sheets" out to announce the opening.

Rearrange "Rosalie"

Hollywood, Sept. 17.

New story and dialog for "Rosalie" has been written by Harry Beaumont, slated to direct that production with Marion Davies as soon as she finishes "Dulcy."

"Rosalie" will be the final subject under Miss Davies' old Cosmopolitan agreement. As she is anxious to find time for a trip to Europe, it is believed the production will be completed by mid-November.

Due to the shelving of "Five O'Clock Girl" and the time wasted on "Buddy," which never reached production, and also the time given to making "Marianne," the Davies pictures are behind schedule.

COLUMBIA MEN ON SIGHTSEEING TRIP

Jack Holt, Ralph Graves and Frank Capra, who came from the coast to see the opening of their Columbia picture, "Flight," found a few nite clubs open in New York and have had very little time for interviewers. When in the Astor hotel they barricade themselves in their rooms.

A Variety girl reporter gained admittance at a little too early an hour for Ralph and Frank, but was pleased to discover that the strong, silent Mr. Holt had not been involved in midnite gayeties.

Since his arrival in New York Mr. Holt has been surrounded by sisters, cousins and aunts to about the same extent as the captain in "Pinafore." When Mr. Graves was asked about his authorship of the story of "Flight," he completely disowned it, muttering something about it coming out of a tomato can.

When Mr. Holt made his dignified entrance he said, "Well, I suppose you boys have been dissipating."

This suggestion was denied and Ralph insisted Holt's family was a publicity stunt.

Mr. Holt, strong and silent, is the same strong, silent man in real life. Even to newspaper reporters. He doesn't like interviews because everyone just sits about waiting for things to happen, he says. Mr. Graves and Mr. Capra don't like interviews before breakfast.

Some information about them is that Mr. Holt was born May 31; Ralph was born in 1900; Mr. Capra used to pick his father's pocket as a child and Mr. Graves picked both his fathers' and his mother's; Mr. Graves only likes women when they have their hats off; Mr. Capra denies that any of the scenes he directed in "Flight" were faked and thinks the only time to see Broadway is at 6 in the morning; Mr. Graves is addicted to "window shopping."

It was rather a blow to find that Jack Holt doesn't think he is as good an aviator as he is a deep sea diver.

70-lb. Recorder

Hollywood, Sept. 17.

Pathe engineering staff has devised a portable recording apparatus weighing 70 pounds. Sound is recorded 20 frames behind the photographic image as is customary. While there remain a few kinks to be straightened out, the device will be put into immediate use by Pathe's sound news in case of emergency.

Device is in three divisions. On the camera the recording apparatus, including flywheel, weighs but 12 pounds and may be inclosed in a small box. Two other cases carry amplifiers, batteries and mikes. In a pinch the combination may be operated by one man, although ordinarily two will be assigned.

News Yarn Epidemic

Hollywood, Sept. 17.

Epidemic of film newspaper yarns seems to be gaining momentum. M-G-M is to have one from Willard Mack to star John Gilbert, while Universal's contribution will be "Deadline," for Joseph Schildkraut.

Already played on in first run houses are "Gentlemen of the Press," Par.; "In the Headlines," WB, and "Big News," Pathe.

City desk stuff evidently started because of "Front Page," bought long ago by Howard Hughes and not started upon as yet.

Dallas' Dancer's Job

Dallas, Sept. 17.

Viola Holland, former dancer, and once with Paul English's stock is reported gone to Hollywood to begin contract as assistant director with Universal.

Starts work on "Aunt Lucy," talker. Her home is here and stage name was Vyvie Naulty. Taught dramatics here.

1st N. Specials' Roosting Place, With Par-Warner Houses Figured

With three all-talker specials scheduled for release between Oct. 1 and Oct. 10, First National is up against it for Broadway houses. They may go to a Warner house, or a B'way de luxe, or the Criterion.

The pictures are "Sally," with Marilyn Miller; "Paris," with Irene Bordoni, and "Forward Pass," with Douglas Fairbanks, Jr., and Loretta Young.

First National has only one official house on the Main Stem, Mark Strand, where the Fairbanks-Young screening may be set.

The two Warner houses, Winter Garden and Warner's, appear set to keep going with their current showings for some time to come. At the latter is "Say It With Songs," while "Gold Diggers of Broadway" at the Winter Garden.

The Jolson film may be withdrawn to make room for "Sally," leaving only one special to be taken care of.

The considering of the Criterion is probably because of the Paramount-Warner merger which makes that Paramount house available for Vitaphone showings. But the Criterion may still be closed to Vitaphone for some time owing to "Applause," following the current "Four Feathers."

First National may then be compelled to seek a popular program house for its picture.

If First National cannot effect a suitable booking at the Roxy it is planned to shoot the special in question, which will probably be "Paris," for the opening of the new Warner theatre now under construction at Broadway and 51st street.

"Paris" is 45% in color; "Sally" is all-color.

JANET GAYNOR TRIED TO MARRY QUIETLY

Oakland, Sept. 17.

Janet Gaynor and Llydell Peck, local attorney, were married at the home of the bridegroom.

Victor Shapiro attended the ceremoney as the representative of William Fox.

The honeymoon trip to Honolulu looked at first as if it would have to be postponed, when the bridegroom went off without the luggage, but the couple finally made the boat.

Every effort was made to keep the ceremony a secret, with no local paper aware of it. Miss Gaynor would not say if she intended to retire from the screen.

The first picture wedding of note in years with no publicity attending.

Only account in New York was a meagre despatch to the New York "Times." The tabs muffed it altogether.

Two New Divisions

Los Angeles, Sept. 17.

Fox's West Coast chain has created two divisions to handle its recent Rocky Mountain acquisitions, headquarters of both divisions to be in Denver. Jack Mansfield is in that city installing the operation policy.

Gus Kohn is to be division manager of the Southern Rocky Mountain chain and supervise houses in these following Colorado towns: Isis, Florence, Canan City, Rocky Ford, La Junta, Trinidad, Walsenburg, Durango, Montrose, Delta, and Las Vegas and Las Cruces, New Mexico.

Division manager of Northern Rocky Mountain chain will be Rick Ricketson, looking after Denver, Boulder, Longmont, Loveland, Ft. Collins, Sterling, Colorado; Cheyenne, Sheridan, Kanmerer, Rock Springs, Wyoming, and Sidney, North Platte, Alliance, Bridgeport and McCook, Nebraska.

Both divisions will book through one booker and assistant.

Harold B. Franklin, Fox Coast theatre head, expects construction to start upon new houses at San Jose (1,800 seats), and Santa Barbara (2,000), within 60 days.

PATHE UNDECIDED

May Retain Present New York Studios

Pathe may decide to stick in its present eastern studio at Park avenue and 134th street. Decision is held in abeyance this week pending outcome of litigation now on between owners of the property. Pathe's present lease expires Oct. 1, at which time it was previously announced it would move to the RCA Grammercy Park studio downtown.

It is understood Pathe was only lukewarm on moving into the RCA studio, figuring sharing of authority with RCA might not be a delectable arrangement.

Hence the possibility of sticking uptown.

Red Kann With "News"

Maurice (Red) Kann has left the Film Daily. Oct. 1, Red will assume the editorial direction of the Motion Picture News.

Bill Johnstone, present News editor, is going to the coast for a spell, on a pleasure and business trip for the trade weekly.

Kann has been for years with the Film Daily, owned by Jack Alicoate.

The News is one of a group of trade papers held by a controlling company, the Angus, financed by downtown bankers. The group was formed about two years ago. Johnstone is president of the company.

KEITH COAST HOUSES ARE SHORT ON ACTS

Los Angeles, Sept. 17.

Noticeable shortage of acts coming through from New York over the Keith circuit, and local bookers are finding it difficult to secure turns to fill the bills. Check-up shows that of 29 acts played in four Coast houses (two in L. A., Frisco, and San Diego) the week of Sept. 6, 12 of these were picked up in Los Angeles. Similar situation was found the week of Sept. 13, during which 34 acts were booked in these houses, with 18 taken from Los Angeles.

More trouble than usual since the taking over of the Pantages houses by Keith.

Shortage is attributed to the inroads made by pictures since the advent of talkers.

Casey Moving Offices

Pat Casey will shortly move all of the organizations under his direction to the eighth floor at 1600 Broadway.

The entire space has been leased to house the Variety Managers Assn., N. V. A. Special Fund and subsidiaries.

At present in the Columbia theatre building the Casey organization's various departments have been on different floors.

Columbia Has Cohan for 11 Weeks at $5,000 Per

Columbia has the Cohan, New York, where its "Flight" opened at $2 last Friday, for 11 weeks at $5,000 weekly for the bare walls.

The sub-lease from Howard Hughes carries an option, with the option, if exercised by Columbia, depending upon when Hughes' own air picture, "Hell's Angels," is ready to go in the house.

Columbia does not contemplate holding "Flight" for over five weeks, following it with the Belle Baker special musical.

2 Dark L. A. Houses Help Others; State $35,500—Par $24,350—U A $18,900

Los Angeles, Sept. 17.
(Draw Pop., 1,500,000)
Weather—Fair

Feature of last week was the business the dark Hillstreet and Pantages threw into the other downtown houses. It helped the State get $35,500 with "Imagine My Embarrassment" ("Why Leave Home"—Fox) and allowed the Paramount to run up to $24,350 on "The Lady Lies." Pantages is still dark, awaiting the Warner regime, but the Hillstreet, now the RKO, inaugurated its new stage band and picture policy Wednesday night with a special stage show and "Street Girl." Plenty of squawks on the sound reproduction opening night.

"Dynamite" called it a run after seven weeks at the Carthay Circle and a $12,800 finale. Picture held up well and is succeeded by "We Had To See Paris," which opens tomorrow (Wednesday) night. "Hollywood Revue" is petering fast at the Chinese, around $15,000 last week, and gets "Cockeyed World" Sept. 24 with "Sunnyside Up" the successor there. "Hallelujah" marks the inaugural of the Broadway Palace as a downtown twice daily, $1.50 top Fox house Oct. 16 and is apt to next get "Married in Hollywood" (Fox). With the Chinese probably going well into the new year on the two pictures booked, "Rio Rita" has a local problem. Report is Radio has a deal on with the Fox Coast chain for a spot in which to show, probably the Carthay, but it is not known if this is definite.

"Marianne, plus the usual Hearst splurge, is away smartly at the Mayan having ticked off $12,000, and "Bulldog Drummond" is into its fifth U. A. week after a fourth at $18,900. "In The Headlines" only went three days on its second week at Warners, for $7,000, making way Thursday to permit "Fast Life" (FN) to enter.

"Pleasure Crazed" slipped the Boulevard $6,400 and "Single Standard" boosted the Egyptian to $11,400 to make another link in the Garbo chain of silent clicks. "Lucky Star" closed at the Criterion after three weeks and $10,250, "Broadway Melody" paying the town a return visit Thursday and starting off to $2,000. Curiosity on the grind run of this one is based on the question of how much business a picture can do in a territory which has plugged its music unendingly. Case is similar to the run of "Rose Marie" (stage) in New York, from which many people stayed away because of hearing the tunes every time they turned a corner.

Estimates For Last Week

Boulevard (Fox) "Pleasure Crazed" (Fox) (dialog) (2,164; 25-50). Did well enough in slipping house $6,400.

Carthay Circle (Fox) "Dynamite" (M-G) (dialog) (1,500; 50-$1.50) (7th week). Out in favor of "We Had To See Paris" (Will Rogers-Fox); DeMille picture had pleasant stay, final full week being $12,800; house apt to get "Rio Rita" (Radio) as next entrant.

Chinese (Fox) "Hollywood Revue" (M-G) (dialog) (2,028; 50-$1.50) (12th week). "Cockeyed World" (Fox) here Sept. 24; revue steadily down the scale after fifth week; now around $15,000; "Sunnyside Up" (Fox) booked here.

Criterion (Fox) "Lucky Star" (Fox) (dialog) (1,600; 25-75) (3rd and final week). Quiet sojourn finishing to $10,250; "Broadway Melody" (M-G) started Thursday to $2,000; insiders curious as to how long this one will go on return grind because of constant plugging of songs from picture over period of months.

Egyptian (UA - Fox) "Single Standard" (M-G) (silent) (1,800; 25-75). Garbo again; $11,400 above house average despite previous downtown showing.

Loew's State (Loew-Fox) "Imagine My Embarrassment" (Fox) (dialog) (2,042; 25-$1). Benefited from both Pan and Hillstreet being dark to extent of $35,500, probably around $7,000 more than would normally have come in; picture made good impression.

Mayan "Marianne" (M-G) (dialog) (1,500; 75-$1.50) (2nd week). Usual Hearst avalanche of type to help; doing very well and first full week, $12,000.

Paramount (Publix) "The Lady Lies" (Par) (dialog) (3,595; 25-75). Also aided by the two dark downtown houses; $24,350.

RKO "Street Girl" (RKO) (dialog) (2,950; 30-65). Gala opening Wednesday (Sept. 11); film liked but numerous complaints on sound presentation at first performance; up to Sunday night, $16,000.

United Artists (Pub-UA) "Bulldog Drummond" (Sam Goldwyn) (dialog) (2,100; 25-$1) (4th week). Now in fifth week; strong run and did $18,900 last week.

Warners (WB) "In the Headlines" (WB) (dialog) (2,756; 25-75) (2nd and final week). Bowed out after three days of second week to $7,000; "Fast Life" (FN) opened Thursday; house hasn't changed two-week run policy, moving opening up for this film only.

FILM VAUDE $17,500—$10,000 IN MONTREAL

Montreal, Sept. 17.
(Drawing Pop., 600,000)
Weather, Fine

Good weather and good shows combined to boost grosses during the past week, with houses running capacity first half and fading a little last three days. Holiday crowds are back in town and tourists show little decrease in a year, which has been the best in many.

Palace has the habit of topping the town and again hit the high spots with $20,000 for "Four Devils." Censors, lying low for some weeks, got into action with the vamp scenes. This probably cost the Palace a couple of thousand in gross.

Princess had a fine repeat week with "Bulldog Drummond," grossing around $15,000. It makes $35,000 for the fortnight, one of the best takes since the theatre opened.

Capitol ran "Words and Music," liked by fans and maintained Capitol's gross of previous weeks, around $16,000. Orchestra here is permanent despite recent fight with Musicians' Union and is popular feature of house.

Loew's split with vaude. "Masquerade" is fair picture from b. o. standpoint, with vaude going over; $17,500 much above average.

His Mejesty's (legit) had near-capacity week with "Many Waters" (English), and scored high at $14,000.

Neighborhoods recovered from previous week's slump.

Estimates for Last Week

Palace (FP) (2,700; 40-65)—"Four Devils" (Fox). Did big biz, which would have been better if censors had laid off; $20,000 up to high average.

Princess (CT) (2,100; 30-55)—"Bulldog Drummond" (UA) 2d week. Held up with $15,000.

Loew's (FP) (3,200; 35-60)—"Masquerade" (Fox). Fair picture and standout vaude; $17,500.

Capitol (FP) (2,700; 40-65)—"Words and Music" (Fox). $16,000, average.

Imperial (FP) (1,900; 35-60)—"Salute" (Fox). Good picture and out-of-ordinary vaude brought $10,000.

His Majesty's (CT) Legit—"Many Waters." Good houses all week to $14,000. Big.

'Lady Lies,' $47,900, B'klyn 'World' in Third H. O.

Brooklyn, Sept. 17.

The only commotion here was at the Fox, where "Cock-Eyed World" held over for a second week. Good crowds still flocking in. Film now held over for a third week. Roxy's Gang still on stage as part of the new vaude bill.

Loew's Metropolitan played "Evangeline" and large vaude bill, and did fairly well. Albee had "Side Street" and vaude.

Estimates for Last Week

Paramount—"Lady Lies" (Par) (4,000; 35-50-75). Fair film, with Paul Ash and his gang on the stage. Did $47,900; nothing exciting here.

Strand—"The Hottentot" (WB) (2,800; 25-35-50-60-75). Somewhat of a slump around $17,500.

Fox—"Cock-Eyed World" (Fox) (4,000; 35-40-50-60-75). Second week for this one and going strong. Swelling box-office receipts and held over for a third week.

Met—"Evangeline" (3,577; 35-40-50-75). Well liked picture and vaude. $21,000.

Albee—"Side Street" (3,248; 35-50-60-75). Ordinary film with vaude.

BALABAN SETS SCHEDULE

Calls First Meeting of His Publix Producers

A. J. Balaban, in charge of Publix stages and productions, called his first meeting in New York last week for the Publix producers.

Six stage units were decided upon, with acts set for them forthwith, and future production gone into by Balaban.

The producers received an outline talk from A. J. Following the meeting all said it was the first time they could figure on their future work with a certainty.

REOPENS SEPTEMBER 19

The social season in Washington, D. C., begins with the opening of Cafe Le Paradis.

Its cuisine and entertainment make it the outstanding place of its kind, particularly on theatrical nights, when the cream of the professional world gathers there.

The cosmopolite knows that Cafe Le Paradis is under the direction of MEYER DAVIS.

'Cock-Eyed World' In 2d Wk., $21,500

Washington, Sept. 17.
(White Pop., 450,000)
Weather Hot to Cool

"Modern Maidens" topped town last week. Others fared right well. Fox had a 2d good week of "Cock-Eyed World." "Fu Manchu" at Columbia started its allotted two weeks well. "Say It with Songs" got excellent figure.

"Broadway" at Rialto dropped to low figure.

Estimates for Last Week

Columbia (Loew), "Dr. Fu Manchu" (Par) (1,232; 35-50). First week of two, close to $13,000.

Earle (S-C Warner), "Hard to Get" (FN) (2,240; 35-50). Built constantly; $15,500, grand or two above average.

Fox (Fox), "Cock-Eyed World" (Fox) stage prolog (3,434; 35-50-75). House previously swore never another second week. This justified itself with $21,500, after copping house record previous week by $4,000.

Met (S-C Warner), "Say It with Songs" (WB) (1,585; 35-50). Not as big as preceding Jolsons, but nobody complaining on $18,000.

Palace (Loew), "Modern Maidens" (MG) stage show (2,363; 45-50). Started big and finished likewise; $24,000.

Rialto (U) "Broadway" (U) (1,978; 35-50). Second week and not so hot; $7,000.

UPS AND DOWNS IN GROSSES IN PHILLY

Philadelphia, Sept. 17.

A real break in the hot spell succeeded in holding most of the grosses up to the holiday week figure and in some cases spelled improvement in business. That all legit houses are still dark is helping, especially in the case of the road-show pictures at the Aldine and Fox-Locust.

The latter house is still a riot with "Cock-Eyed World." Aldine opened Wednesday with "The Hollywood Revue" with a big splurge at the premiere. Attendance was strong in the four days, though picture did not create all the enthusiasm expected.

Mastbaum had a fairly good week with "Modern Maidens." Reported between $49,000 and $50,000.

Fox had "Four Devils" with dialog added to the last reel. None too strong. Because of its length, stage bill much shorter than usual, not running more than two hours and a quarter. Stanley, with final week of "Broadway," slumped way off, with $14,000 (Friday to Friday). One of the lowest figures house has reported and shows seriousness of the problem the Stanley company is facing in this house's future.

Estimates for Last Week

Mastbaum (800; 35-50-75) "Modern Maidens," silent (M-G-M). Off a little, $50,000.

Aldine (1,500; 75-$1-$2) "Hollywood Revue" (M-G-M) (1st week). Big feature opened Wednesday night. Indications are run won't be as long here as figured by film management which counts on 10 weeks.

Fox (3,000; 90) "Four Devils" (Fox). Because of length, stage bill cut down considerably. Off from recent pace; $29,000 reported.

Stanley (3,700; 35-50-75) "Broadway" (U, 2d week). In final week, skidded badly. Only $14,000 reported, very low. Stanley's former weekly average around $30,000.

Stanton (1,700; 35-50-75) "Bulldog Drummond" (UA, 2d week). Although highly praised did not hold up; $12,000.

Fox-Locust (1,800; 75-$1-$1.50) "Cock-Eyed World" (Fox). Still riot; $33,000, three shows daily; 2d week.

Karlton (1,000; 50) "Eternal Love" (UA). Barrymore picture panned, but fairly good at $5,000.

Boyd (2,400; 40-50-75) "Say It With Songs" (WB, 4th week). Nose dived sensationally from staggering figure of $46,000 first week. Well under $10,000 in final week (five days).

Dirty and Cheap Turkey Tab on Stage Dropped Hennepin $5,000 Under

Minneapolis, Sept. 17.
(Drawing Pop., 500,000)
Weather, Favorable

Comparatively weak line-up probably accounted for the decline last week. Even though grosses were off from preceding weeks, there was no cause for serious complaint. Nearly all the houses found themselves on the right side.

With the vaude houses, better-than-average screen attractions offset the weakness of the stage bills.

Matinee biz was particularly off. Managers were inclined to blame this on a free cooking school conducted by the Minneapolis Tribune, local daily, in the Auditorium. The "cooking matinees" drew crowds of 10,000 women throughout the week.

Estimates for Last Week

Minnesota (Publix) (4,300; 75)—"Fast Company" (Par). Publix stage show, "Castle of Dreams." Talking baseball picture well liked and stage show and other entertainment units drew praise. Forty-piece pit orchestra continues an attraction; $28,000. Drop from recent weeks, but very fine.

Hennepin (RKO) (2,890; 35-75)—"Street Girl" (RKO) and Marcus' "Glorified Revue" on stage, cheap and tawdry one-night stand affair. It supplanted voudeville, much to patrons' dissatisfaction. Generally regarded as poorest stage entertainment house has ever offered. Cheaply bold, it lowered theatre's plane to level of a punk burlesque house. As it was, show didn't have a single redeeming feature. Depended upon nudity and rawness. Pleasing picture magnet; $15,000. Drop of almost $5,000 from preceding week.

State (Publix) (2,400; 60)—"Dr. Fu Manchu" (Par). 2d week. Good picture, but hardly strong enough for fortnight run here. Did fairly well; $11,000. Around $26,000 for two weeks. Profitable.

Lyric (Publix) (1,300; 35)—"Avenue A" (Warners). Dolores Costello draw; $5,000. Good.

Pantages (Pantages) (1,600; 25-50)—"Words and Music" (Fox) and vaude. Fine picture scored heavily and counteracted mediocre vaudeville without single box office asset; $8,500. Picture gets entire credit for better than ordinary gross.

Grand (Publix) (1,000; 25)—"Four Feathers," silent (Par). Second loop run; $1,500. Fair after fortnight at State.

Shubert (dramatic stock) (1,400; 35-$1)—"Burlesque." Play pleased; $6,400. Splendid.

Palace (Mutual burl.) (1,500; 40-50)—"Radium Queens." Grind burlesque policy still winner; $7,000. Great.

ULRIC FAILS TO DRAW IN "FROZEN JUSTICE"

San Francisco, Sept. 17.

Practically all Market street picture houses were off last week, with no explanation. Fox's newest and hugest Fox went below what it has been doing the past few months.

Other Fox house, Warfield, with "Frozen Justice," billed heavily as world premiere and Lenore Ulric's first talker, didn't drag them in as anticipated. Gross fair.

All three Publix houses likewise got nicked. Granada with "Charming Sinners" got a break from the reviewers but customers didn't respond. Week hardly fair for this house. California after a record first week with "Bulldog Drummond" slipped on the second. St. Francis put in "Show Boat" but receipts very light.

Wagnon's Embassy showed "Say It With Songs" and hit big for this house, but his Davies with "Argyle Case" moved down from the Embassy just fair.

Estimates for Last Week

Fox (Fox-West Coast) (5,000; 50-65-75-$1) "Imagine My Embarrassment" (Fox). Some disappointing. Started fairly heavy but tapered off and gross below what this house has been getting. $55,200.

Warfield (Fox-West Coast) (2,672; 50-65-90) "Frozen Justice" (Fox). Despite heavy publicity campaign plus expected pull of Lenore Ulric in her first talker, not as big as might have been. Profitable but just above fair. $20,300.

Granada (Publix) (2,698; 35-50-65-$1) "Charming Sinners" (Par). Reviewers gave great send off but didn't pull. Hardly average week; $18,300.

California (Publix (2,200; 35-50-65-90) "Bulldog Drummond" (Goldwyn). After breaking records first week did dive in comparison with first week's intake. $19,000.

St. Francis (Publix) (1,375; 35-50-65-90) "Show Boat" (U). Didn't click as hoped. Light on first week. $6,600.

Embassy (Wagnon) (1,365; 50-65-90) "Say It With Songs" (WB). Al Jolson dragged them in again. Got $18,300, big here.

Davies (Wagnon) (1,150; 35-50-65-90) "Argyle Case." Moved from Embassy where it had been for three weeks; still satisfactory at $7,800.

BUFFALO BUILDING

Last Week's Grosses Read Like Real Money for Town

Buffalo, Sept. 17.
(Drawing Population, 500,000)
Weather: Cool

Weather largely responsible for better grosses. Holdover pictures at the Great Lakes and Century did good business although the latter showed tendency to slump.

Estimates for Last Week

Buffalo (Publix) (3,600; 30-40-65) "Fast Company" (Par), "Radio Romance." Started like house afire and held up well; $28,000.

Hipp (Publix) (2,400; 40-60) "Irish Eyes" (FN), vaude. Braced well with good card. Henry Santrey on stage, great help; $18,000.

Century (Publix) (3,400; 35-60) "Dance of Life" (Par) (2d week). Business receded, feature appearing to have only limited appeal. Dropped from $20,000 previous week to under $14,000.

Great Lakes (Fox) (3,400; 30-40-50) "Cock-Eyed World" (Fox) (2d week). This one held up and got best play in town. Slightly off from first week but gross represents capacity. Over $29,000.

Lafayette (Indep) (3,400; 35-60) "Paris Bound" (Pathe). Vaude. Picked up for about even week; $12,000.

ANOTHER BIG WEEK FOR FOX'S IN ST. LOUIS

St. Louis, Sept. 17.
(Draw Pop. 1,000,000)
Weather: Cool

Business good at all houses last week, considering schools were opening. Fox set the pace with "Cock Eyed World," 2d week. Skouras' smallest first run house, Grand Central, did well in its third week with "Say It With Songs." Picture didn't smash as "Singing Fool" did.

Local red-head was chosen in a popularity contest to appear with "Bricktops" band during week and bally for two weeks previous helped a lot at St. Louis.

Estimates for Last Week

Ambassador (3,000; 35-50-65-75)—"Skin Deep" (WB). Ed Lowry's 2d anniversary revue on stage. $29,500.

Fox (6,000 35-75)—"Cock Eyed World" (Fox) (2d week). Vaude. Still very big at $51,900.

Loew's State (3,300; 25-35-65)—"Madame X" (M-G-M). Shorts. $21,200.

Missouri (3,800; 35-50-65-75)—"Great Divide" (FN). Shorts. $14,300.

St. Louis (4,280; 35-65)—"Side Street" (RKO. Vaude. $19,000.

"GREENE MURDER" BEST

Noses Out in Front, $1,000 in Seattle

Tacoma, Sept. 17.
(Drawing Population, 125,000)
Weather, Fine

With old Pantages opening as RKO house Sept. 21, town's amusement kale will be split. Other downtown houses bound to feel effect.

Opening Pan bill will include William Ebs and Muran and Girton, in addition to bill i. Seattle last week, with exception of Murray and Harris. Among others on first Orpheum in Tacoma are Slim Timblin, Edward Allen, Frances Densmore and Co.

Estimates for Last Week

Blue Mouse (Hamrick) (650; 25-50-75)—"Say It With Songs" (WB). Second week. $6,000. Big.

Rialto (Fox) (1,250; 25-50)—"Greene Murder Case" (Par). $7,000.

Colonial (Fox) (850; 25-50)—"Girl Overboard" (U) $3,000.

2 Indie $2 Specials Open on Broadway, with "Flight" Strong; $2 "Gold Diggers" at $30,200—Big

School is open but in New York a close scrutiny of the chart fails to reveal any box office chills. New York, which loses one-seventh of its population during the summer gets it back in the fall so doesn't notice the return to the halls of learning of a few hundred thousand kids. Squawks, if any, confined to the neighborhoods.

Trade interest last week centered in two independent pictures coming in at $2. James Cruze's first release for the indie market, "The Great Gabbo," opened Wednesday and Columbia's "Flight" took off Friday. "Flight" appears to be a clean-cut hit. "Gabbo" is not so certain, although getting better than an even break from the scribes and packing some wallop.

Last night (Tuesday) Fox was to have unveiled 75-mm. Movietone grandeur at the Gaiety. That looms large in a trade sense as well as through general curiosity.

Estimates For Last Week

Astor—"Hollywood Revue" (M-G-M) (1,120; $1-$2) (5th week). Running around $23,000, lots of business. Shares with "Gold Diggers" at Winter Garden longest "name" list of any picture on street. Seats sold next door at specs, either side.

Cameo—"Seeds of Revolt" (Amkino) (540; 50-75). I. M. Leonidoff, Russia's Emil Jannings, in another one of those Soviet documents that always please the Cameo's clientele. $6,000 and held over.

Capitol—"Our Modern Maidens" (silent) (M-G-M) (4,620; 35-50-75-$1.50). Sequel to "Our Dancing Daughters" tilled $90,300, below its predecessor but wow biz. On top of trade recently done by Greta Garbo's "Single Standard" makes strong case on behalf of what silents can still do when possessing the combination to flapper appeal. Second week matter of course. Week also marked return to Capitol of Walt Roesner who previously spent a solid year at house as m. c.

Central—"Fast Life" (FN) (922; $1-$2) (5th week). Say $5,000. Just hanging around until something else comes along.

Cohan—"Flight" (Columbia) (1,400; $1-$2). Aviation picture best this company ever turned out and off to strong start. Opened Friday. Occupying house on sub-lease from Howard Hughes, whose own air drama, "Hell's Angels" being remade again. Columbia splurged in dailies, giving picture big opening.

Colony—"Broadway" (U) (1,900; 35-50-75) (4th, final week). Universal's ace property knocked off nice four-week engagement, repeating at grind prices. Bow-out around $8,000.

Criterion—"Four Feathers," silent (Par) (802; $1-$2) (15th week). "Applause" in Oct. 1 terminating one of best runs for "Feathers" chalked up by any picture at this house in recent seasons. "Feathers" little off at $13,100, but for fourth month remarkably steady.

Embassy—"Hallelujah" (M-G-M) (586; $1-$2) (4th week). No question that King Vidor's experiment has stirred up much interest, particularly among literati and their echoes. Around $9,700 good.

Gaiety—Grandeur Movietone Follies (Fox) (808; $1-$2). Musical film formerly at Roxy brought back for two weeks only, to introduce Fox's new wide film. To have opened last night (Tuesday).

Globe—"Street Girl" (Radio) (1,418; $1-$2) (8th week). Under new arrangement with house Radio can stick around indefinitely. "Girl" now around $15,000. Must go out in two weeks for New York release. Betty Compson, star, currently on Broadway in three pictures, "On With Show" and "Great Gabbo" besides this one.

Paramount—"The Lady Lies" (Par) (3,666; 35-65-75-$1). Averagely good week at $76,400. Abe Lyman band means nothing locally.

Rialto — "Bulldog Drummond" (UA) (1,900; 35-50-85) (4th week). Virile at $39,200.

Rivoli—"Dance of Life" (Par) (2,200; 35-50-85) (4th week). Okay at $28,800. One more week before exiting. No picture can stay at Rivoli or Rialto for over six weeks.

Roxy—"Big Time" (Fox) (6,205; 50-75-$1.50). Status quo re-established after that "Cock - Eyed" month. No alibis needed for $103,800. Featuring Lee Tracy, popular New York legit actor.

Selwyn — "Great Gabbo" (World Wide) (1,065; $1-$2). Opened last Wednesday with swank premiere. Regarded as well made indie picture. Streaky sequences in color stuff unfortunate and hurt with circuit execs who were there to look it over for possible buy. First picture in which Eric Von Stroheim has appeared since "Wedding March." Should make respectable showing. Friday-Saturday take around $4,000.

Strand — "The Hottentot" (WB) (2,900; 35-50-75). At $26,300 picture let-down for house. Story has been done several times, silent.

Warners — "Say It With Songs" (WB) (1,360; $1-$3) (5th week). $17,000.

Winter Garden — "Gold Diggers" (WB) (1,494; $1-$2) (3rd week). Main floor going pretty solid at all night performances. Leads $2 division easily with $30,200.

JOLSON FILM, 2D WEEK, AWAY AHEAD IN K. C.

Kansas City, Sept. 17.

In the same sections of the Sunday papers that carried huge display advertisements extolling the merits of Al Jolson's latest rain maker, the reviewers gave much space burning it Saturday opening a record breaker for the Newman, very close to $6,000 on nine shows. Picture is in for two weeks and may last longer.

For Loew's Midland, with "Madame X," the reviews were most complimentary, but the shoppers failed to buy it and after a fair Saturday and Sunday takings were inclined to be slim.

Mainstreet's picture was "Big News," but Sophie Tucker, heading the stage show, given the billing and drew a scorching from the reviewer, who said: "Sophie needs a censor."

Change from a 26-piece concert orchestra to a 14-piece jazz band at the Loew's Midland seems to meet with favor and secured liberal applause. Ted Meyn has replaced Thomas Bruce at the organ. After his introductory, "Hello Kansas City," he had the bunch singing, and that's going some in this town.

Estimates for Last Week

Mainstreet—"Big News" (3,200; 25-35-50-60). Sophie Tucker got top billing. With Herb Williams and a strong stage show lots of entertainment. Picture pleased. Saturday opening capacity and Sunday holdouts with balance of week strong. $21,000.

Loew's Midland—"Madame X" (M-G-M) (4,000; 25-35-50). Screen drama drew the best reviews but failed to draw the best business. $18,000.

Newman—"Say It With Songs" (Warner) (1,890; 25-50-60). No matter what the papers say, and they said plenty in the Sunday editions, Al Jolson can draw 'em, and he did. Got away with record-breaking Saturday, nearly as much Sunday and with nine shows daily the balance of the week piled up juicy gross. In for two weeks. $26,500.

Pantages—"Behind That Curtain" (Fox) (2,200; 25-35-50). Perfect film story for the Pan. Stage show also good. Fairly steady. $13,000.

Royal—"Dance of Life" (Par) (840; 25-50-60). Continuing its first city run, transferred from Newman. Prices same, which may have kept some from the house as Royal's regular scale little lower. $4,000.

Globe offered "The Drake Case," which made murder and court room pictures unanimous on downtown first run screens. Starting this week the house will have a musical tab in addition to picture.

"MAIDENS'" $26,000 TIES LOEW'S, PROV.—RECORD

Providence, Sept. 17.
(Draw Pop. 315,000)
Weather: Unsettled

Wow of a week for all houses despite ups and downs in the weather. Loew's State with "Modern Maidens" equalled record made with "Dancing Daughters," while Al Jolson's "Say It With Songs" gave Majestic big break. Jolson feature holds over.

Estimates for Last Week

Loew's State (3,500; 15-50)—"Modern Maidens" (M-G-M), good bill of shorts. Gross was tied with "Dancing Daughters" last fall; $26,000.

Majestic (Fay) (2,200; 15-50)—"Say It With Songs" (WB) Jolson failed to bring any raves, but got big $14,500; held over.

Strand (Ind) (2,200; 15-50)—"Four Feathers" silent (Par). Strong. House best break in weeks. $12,500; okay.

Victory (RKO) (1,600; 15-50)—"Greene Murder" (Par). House hitting pretty high in last month or so since wiring trouble eliminated. Good features booked. $9,500; fine.

Fay's (Fay) (1,600; 15-50) — "Honky Tonk" (WB). Only vaude in town. $10,500; okay.

FRANKLIN and WARNER

Featured in F. & M. "Screenland Melodies" Idea.

Action, speed and pantomime dancers that hit.

THIS WEEK AT FOX THEATRE, SAN FRANCISCO.

BIG FILMS AND BUSINESS, 'STREET GIRL' IN BOSTON

Boston, Sept. 17.
(Draw Pop., 850,000)
Weather—Cloudy

Pictures are going over with a bang here. Although the season is just getting under way there is a much more important lineup of big pictures than has ever before been the case.

With the Keith Memorial on a straight picture basis now, and its first, "The Street Girl," a smash hit, and with the Tremont playing to capacity with "Hollywood Revue," the situation was made more interesting this week with the booking into the Olympia and Uptown, two of the Publix houses, of "Say It With Songs" and the reopening of the Park on a straight picture policy with "Broadway" at pop prices.

Besides these the Metropolitan and Loew's State, both dependable big houses, reported increasing business here during the week with the weather just a bit better for indoor entertainment and the vacation and holiday season definitely ended.

Tremont with "Hollywood Revue" has undoubtedly got the biggest hit the house has had with a picture since many years back when it housed the "Birth of a Nation." Close to the week before with $21,500.

"Street Girl" seems to have justified the new policy at the Memorial and for the first time in many, many weeks the house was jammed. It has pulled them in big and with the house scaled at 65c. top for the night shows it is a big competitor for the other big houses in town.

Estimates for Last Week

Metropolitan—(Publix) (4,380; 50-75). "Argyle Case" (WB). $39,100.

State—(4,000; 35-50) "Speedway" M-G-M). $19,400.

Keith-Memorial—(4,000; 30-50-60) "Street Girl" (Radio). $33,000 and held over.

Keith-Albee—(3,000; 50-60) "Paris Bound" (Pathe). $17,000.

"MME. X" AND $18,000 VERY GOOD IN N. O.

New Orleans, Sept. 17.

"Madame X" was the outstanding "draw" last week, notwithstanding Loew's State lost Saturday when torrential rains filled its basement with water, flooding up several rows into the orchestra. "Madame X" went above $18,000, remarkable in the face of the theatre's handicaps, which included the entire shut down of its refrigerating plant.

"Fast Life" came a cropper at the Sanger. House bore down heavy in its advertising display. Got $16,400 and lucky.

"Masquerade" had a healthy break at the Orpheum, surrounding vaude bill helping. Gait was paced about the same for the seven days with the house showing $11,500.

Billy Dove was not so hot at the Tudor, where "Her Private Secretary" failed to stand up. Did not reach $4,000. Actually $3,700.

"Black Watch" at Keith's, Syracuse, $17,500—Good

Syracuse, N. Y., Sept. 17.
(Drawing Population, 220,000)
Weather: Fair

"Madame X" (M-G-M) meant $22,000 to Loew's State last week. Keith's with "The Black Watch" (Fox) did excellently; $17,500.

"The Letter" (Par) at the Eckel hit about $8,000, average for that house.

Warners started "Say It With Songs" at the Strand with a midnight show Thursday. Opening sell out.

"St. Girl," Baclanova, Well Boomed, Give State Lake $35,750; Record

BALTO'S HIGH LOWEST FOR CENTURY IN MONTHS

Baltimore, Sept. 17.
(Draw Pop., 850,000)
Weather—Hot

City staged a three-day outdoor show (Bi-Centennial) last half that was stiff competition and crippled the local b. o.

Last week marked the beginning of the second run, day and date policy for the Valencia and Parkway. Latter house has been a follow-up since the early days of the Loew regime. Both houses will take the Stanley theatre shows for continued runs.

The town's newest picture house experiment got under way at the refurbished Auditorium Saturday night when Mischa Guterson inaugurated his de-luxe picture-symphony orchestra policy. It is a two-a-day $1 top.

Century topped the list last week, with "Irish Eyes." The lowest gross in months, due to the outdoor celebration. Business at the big Stanley also hit hard by the parades and pageants, although "Dance of Life" drew a high critical rating. Inaugurating their new day and date policy with "Dr. Fu Manchu," the Valencia and Parkway didn't stage a b. o. neck-and-neck. Parkway won the race by almost a grand.

Keith's affected by the heat and the Centennial; being several grand below par.

Estimates For Last Week

Century — (Loew) "Irish Eyes" (3,200; 25-60). Started big, with flock of standees early Monday afternoon. Good to Thursday, despite hot weather and indifferent reviews. Then the Centennial opened. Dropped off at least $4,000 and finished to $19,000, lowest in several months.

Stanley — (Loew, Stanley-Crandall) "Dance of Life" (3,600; 25-60). Good picture and critics enthusiastic. Started well but couldn't stand up against outdoor competition. $17,000.

Valencia—(Loew, U A) "Dr. Fu Manchu" (1,500; 25-50). First week of follow-up policy. House no match at b. o. for Parkway, with which it is linked in new policy. Pretty good at $2,900.

Parkway—(Loew, U A) "Dr. Fu Manchu" (1,000; 15-35). When smaller capacity taken into consideration average higher draw of this house over downtown team-mate more apparent. Good stand. Despite opposition, $3,600.

Keith's — (Schanbergers) "Big News" and stage tab stock (3,200; 25-50). Felt weather and Centennial; off from recent highs. $10,000.

ETHEL BARRYMORE'S PORTL'D HIGH, $26,000

Portland, Ore., Sept. 17.

Greater Movie Season has turned out to be just that. Houses are doing business improved 25% or more in some instances, in spite of new openings and the downtown seating increased.

Publix new Rialto is to open Sept. 20, if labor troubles can be adjusted. Union demands were for two men on stage, although house is to run straight sound film programs without organist or stage show of any kind. RKO Orpheum is to open this week with "Street Girl" as first film feature. Parker's new Alder and Hamrick's remodelled Blue Mouse had bumper openings. Duffy stock starts at Dufwin next week.

Estimates for Last Week

Broadway (Fox) (2,000; 25-60)—"Words and Music." Went well. F & M's "Dance Moods" idea, extra good. Shorts. $14,000.

Music Box (Hamrick) (2,000; 25-50)—2d week of "Say It With Songs" (WB). Strong. $6,500.

Portland (Publix) (3,500; 25-60)—"Fast Company" (Par). Laugh getter. Shorts. $12,500.

Blue Mouse (Hamrick) (1,200; 50 all day)—Second week of "Desert Song" okay. $4,500.

United Artists (Parker-Fox) (1,200; 25-50)—"Four Devils." Liked. $8,500.

Alder (Parker-Fox) (1,200; 25-50)—2nd week, "Madame X," moved from United Artists. Held up well. $7,500.

Oriental (Tebbetts) (2,700; 25-35)—"Mawas," jungle film. Did fairly. $5,000.

Dufwin (Duffy) (1,200; 50-$3)—Ethel Barrymore in "Kingdom of God," 3 days, "Love Duel, 3 days. Broke house and city's record with $26,000.

Chicago, Sept. 17.
Weather: Cool

State-Lake, grossing $35,750, broke all existing records last week, sailing with good campaign, good feature and good bill. "Street Girl," featuring Betty Compson, brought them in so fast that on Sunday ticket sales were stopped for two hours. Olga Baclanova, who headlined the stage show, also a draw.

The picture was thoroughly publicized. Loopsters on State street craned their necks to see if RKO's Chicago "Street Girl," Faith Fay, was still faithful to her perch atop the huge State-Lake sign, where she stuck it out all week. Critics treated the picture favorably. Previous week's State-Lake receipts were $28,500.

Loop average continued strong. The Chicago went to $57,000 with "Speedway," William Haines feature. This was $2,000 more than good previous week of Ring Lardner's "Fast Company."

United Artists was very strong with $36,000 for the first week's run of "Alibi," which continues there and is being shown through court injunction to prevent the censors from stopping it.

Oriental hit $31,000, showing "Words and Music." Critics called it an amusing picture, but not much more. Week before gross was $41,000, but "Louie's Hungry Five," popular local radio band, was a big attraction.

"Dance of Life" entered its third week at the Roosevelt after doing $21,700. Slightly steeper than normal slump from first week, which grossed $28,000 with excellent notices.

Third week of "Four Feathers" at McVickers' dropped to $19,500. Monroe, with "The Drake Case," did $5,500, nicely above average.

Estimates for Last Week

Chicago (Publix) — "Speedway" (M-G-M). Stage show (4,400; 50-85). $57,000. Above previous week. Big money.

McVickers (Publix)—"Four Feathers" (Par) (1,865; 50-85). Third week, $19,500. Opened, $37,000; second week, $33,000. Big slump.

Monroe (Fox)—"The Drake Case" (U) (1,120; 50-75) $5,500. Mamas in the loop go for mystery pictures. Big.

Oriental (Publix) — "Words and Music" (Fox). Stage show (3,500; 50-85). $31,000. Reviewers were lukewarm. Under previous week by $10,000.

Orpheum (Warner)—"The Hottentot" (WB), (799; 50), $7,600, third and final week. Did well. Opened at $9,300. $8,700 second week.

Roosevelt (Publix)—"Dance of Life" (Par) (1,500; 50-85), $21,700 for second week. Held third week.

State-Lake (RKO)—"Street Girl" (RKO) vaude (2,700; 50-75), $35,750, breaking all records. Put over right by the publicity boys.

United Artists (UA)—"Alibi" (UA) (1,700; 50-85), strong $36,000 for first week. This was $3,000 above opening week's business for "On With the Show."

"GIRL IN SHOW" TO LOW, SEATTLE, $5,500

Seattle, Sept. 17.
(Drawing Pop. 525,000)
Weather: Sultry to cool

Box office trifle off past week due to post-Labor Day lull and none too hot openings. Pantages fair with Eddie Leonard advertised heavily in "Melody Lane."

Orpheum not so bad. Met held second week up with "Dance of Life." Fifth Avenue slightly under usual Haines pictures, but stage show nifty, "Love School Idea," Dave Good featured.

Jolson still Jolson in third week at Music Box.

Estimates for Last Week

Seattle (Pub) (3,106; 25-60)—"Fast Company" (Par). Ren and Don in organ novelty help. $10,500.

Fifth Ave (Fox) (2,500; 25-60)—"Speedway" (M-G-M). $13,500.

Fox (2,500; 25-60)—"Girl in Show" (M-G-M). Low record, picture poor, $5,500.

Blue Mouse (Hamrick) (900; 25-75)—"The Argyle Case" (WB). Second week. $6,500.

Musix Box (Hamrick) (1,000; 25-75)—"Say It With Songs" (WB). Third week and going okay. $10,500.

Coliseum (Fox) (1,800; 25-50)—"Our Modern Maidens" (M-G-M). All Fox houses playing M-G-M pictures this week. New policy here, "hot" release after big week at Fifth Avenue. $4,500.

Orpheum (3,700; 25-60)—"Side Street" (RKO). Good vaude also and nice biz. $15,200.

Pantages (1,500 25-50-60)—"Melody Lane." Eddie Leonard heavily ballyhooed. Good. $11,000.

Metropolitan (Pub) (1,100; 25-60)—"Dance of Life" (Par). Second week held good. $9,000.

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"HAS THRILLS, PUNCH AND PATHOS! Peppy direction and dialogue. Air stuff spectacularly set, thrillingly depicted, and sequences to make your heart throb."—IRENE THIRER, *Daily News.*

"ONE OF THE BETTER PICTURES OF THE YEAR! Has romance, adventure, laughter, tears, suspense, side-splitting comedy, love interest and a colorful, authentic air background. Most beautiful and spectacular flight shots I have ever seen."—PIERRE DE ROHAN, *Morning Telegraph.*

"GOOD ENTERTAINMENT! Planes swooping, roaring and diving. Vastly thrilling. Hats off in honor of Columbia Pictures!"—CREIGHTON PEET, *New York Evening Post.*

"COMES WITHIN THE RANGE OF THE TEN BEST PICTURES OF THE YEAR! Dialogue, talk, detail, fine direction, make the picture worth while."—BURKE HENRY, *Standard Union.*

"A NATURAL! This one will show plenty of speed at the good old B. O. everywhere Is the type of production that cannot miss. Big enough to hold its own in any company. Unquestionably the finest thing to come out of the Columbia workshop to date. A story of the air that has everything."—JACK ALICOATE, *Film Daily.*

COLUMBIA PICTURES

WIDE FILM CONFERENCES

PRODUCERS ON UNIFORM WIDTH

Initial Cost Sounds Expensive — General Use Not Worked Out—Fox's First Public Showing This Week

DETAILS INVOLVED

With the hope of averting what they admit will throw filmdom into a state of chaos far exceeding that caused by the advent of sound, producers are getting together on the wide film era.

Within the next three weeks meetings at the Hays office, in which David Sarnoff is reported to figure importantly, are expected to culminate in an announcement whereby Fox, Paramount and Radio will have agreed on a standard for wide film production and projection.

At the present time producers are declared to be working out the details for big milometer standardization by viewing and examining the devices of each.

Although Fox again pioneers in the field, being the first to officially premiere his Grandeur system at the Gaiety, New York, it is said at producer headquarters that film makers have benefited to too great an extent by the tremendous losses they sustained through hostilities early in the talker stage.

The conferences are expected to settle at least the matter of different milometers. It is hoped by several attending the meetings that even the elimination of considerable of the apparatus now involved in some of the methods may be realized.

With Fox's innovation over 70 mms and the wide film Paramount privately demonstrated to the press and then quickly withdrew less than 60, as well as the RCA Spoor device possessed of an in-between width, the cost to producers as well as exhibitors would be prohibitive in covering the present market.

Equipment

Getting the wide width equipment down to the bone is also reported one of the most important angles of the conferences. While three new type projection machines at a total cost of $150,000, or $50,000 apiece, and a screen appraised at $5,000, are now reported to be the prices set for the equipment now in the Gaiety, it is learned that for the general market these same figures will probably be cut way down. Only one machine would be required in a regular house showing.

While Fox executives officially refuse to confirm these figures, it is appreciated in the trade that small theatres, staggered by $18,000 and $20,000 talker equipment prices and a lot of them even darkening on 10 grand, wouldn't have a chance for a heart attack.

Executives for RCA, while declaring that their Spoor apparatus for third dimension has been perfected for practical showmanship, admit that no price scale has been adopted, nor have they the "faintest idea" what the cost will be. The most expensive parts of this system, as well as that of Fox, are the cameras and projection machines, they say.

Paramount, which has the simplest of devices for the exhibitors, a head that can be slipped on any projection machine, ordered the works back to the shop after a showing which magnified landscapes perfectly, but made the features of players indistinguishable.

While Fox has widened the booths of many of his theatres, the fact that he has delayed for the past eight months the inauguration of his system would indicate the plausibility of him biding his time until major companies of the industry right themselves on standardization of shooting stock, if not so much price.

First Public Show

The success of his first public installation at the Gaiety, which was publicized for opening Monday night but which was postponed until last night (Tuesday) because of difficulty encountered in placing the two extra projectors in the booth, will determine the speed with which the Roxy will be equipped, it was learned this week.

Reason for not opening Granduer in the Roxy or one of Fox's larger houses instead of the Gaiety, where acoustics and old-fashioned low-hanging balconies have added to the difficulties of engineers, is given:

That, unlike talker equipment, Granduer could not be installed in between shows; that big theatres will have to shut down for several days while the work is going on.

Earlier this week informed Foxites also denied any negotiations with RCA for the Spoor process. It was said by these that Fox executives had once-overed all possible contemporary outfits in the field and had decided their own superior.

Later in the week it was learned from high producer contacts of the get-togethers on standardization as the industry's stand against the chance for a condition to materialize that would make the sound bank roll look like a centime.

Effects

Hollywood, Sept. 17.

Libraries of standard sound effects, which can be used as often as wanted, are now available to small film house exhibitors who want sound pictures but can't afford wire installation.

All that's necessary is a loud speaker attachment for a phonograph and somebody to handle the records. Sound effect records for this method are made to be operated at the customary phonograph speed of 78 to 80 revolutions a minute, instead of the 33½ revolutions of standard sound equipment. Among the effects now available on these discs are railroad trains, whistles, airplane motors, machine guns, thunder storms, crashes for wrecks, etc.

L. I. Delay

"Laughing Lady," with Jeanne Eagels and Clive Brook will be nearly two weeks behind schedule in getting started at Paramount's Long Island studio.

"The Big Pond" will also be delayed. Maurice Chevalier and Charles Ruggles are slated for this one.

Smith and Dale made another short at this studio following shelving of their stage show, "Mandel, Inc.," in Newark. It is called "At the Gate."

R-K-O-Marks Deal?

Chicago, Sept. 17.

Marks Bros., owners of the Granada and Marbro, deluxe neighborhood houses, are said to be dickering with RKO.

WANDERING COHN

Hollywood, Sept. 17.

Al Cohn, switched to shorts at Warners, has now been transferred to First National, where he will function as scenario editor.

He takes over duties formerly performed by Walter Anthony, now editor of dialog.

"LUMMOX" RETAKES

Hollywood, Sept. 17.

After execs previewed "Lummox" in 11 reels, they decided the drama was too heavy for commercial value and ordered retakes to lighten the story.

Dorothy Janis was called from New York for this U. A. re-shooting.

AFTER LASKY RANCH

Los Angeles, Sept. 17.

Radio pictures is reported negotiating for a long term lease on the Lasky ranch.

Ranch is near Burbank.

SPANISH SHORTS

Jose Bohr, South American, has been engaged by Universal to produce two Spanish talking shorts for South American consumption.

Klein A. M. P. A. Pres.

Although some of the fusionists are still a little disgruntled over the way in which they claim votes by mail were interpreted, it's peace again at the press agents' weekly luncheon.

The AMPA election last week was close, but witnessed the income of all the regulars. Martin Starr got it on Ed McNamee for secretary by one vote, while George Billson polled just two over Alex Moss' tabulation for treasurer.

Edward Klein got the largest margin over Don Hancock for president.

A Year Ahead

Los Angeles, Sept. 17.

Paramount has bought "Basquerie," a story by Eleanor Mercine published in "Statevepost."

It's for the next year's program, at which time the director assigned to do the picture will be sent abroad to study people and conditions in the Basque country.

Aged Teachers Share

Hollywood, Sept. 17.

One quarter of any profit from "The Woman Who Was Forgotten," made by Richard Thomas in cooperation with the National Eucational Association, will be turned over to that body for the benefit of the home for aged teachers. Picture, which stars Belle Bennett, will be road showed.

Thomas is preparing a second picture with a background of the woman in business, in which the N. E. A. will also co-operate.

G. T. AND COLOR

General Theatres Equipment Corporation is reported negotiating for a color company which will make its cornering of leading supply companies in the field complete.

The corporation, started by five banking houses which have since sold some of their interests to William Fox, this week is considering taking over the recently formed Photocolor Corp.

F N'S "FLAME"

Hollywood, Sept. 17.

First National plans "Song of the Flame" as its biggest picture on the current year's program. It will be 100 per cent. color and sound, with Alexander Gray, Bernice Claire and Noah Beery featured.

Ray Enright is slated to direct with production starting around Oct. 1.

TEC-ART STUDIO GONE

Old Tec-Art picture studio on Jackson avenue, Bronx, New York City, has been acquired by a sports group who are remodeling it into a fight arena to be called the Bronx Square Garden.

Studio could not be soundproofed because of proximity of elevated train line.

Simmons With T-S

Mike Simmons, publicity director of the Home Talkie company, will go with Tiffany-Stahl as director of studio publicity on the coast. He is due to leave for Hollywood in a week.

Simmons' agreement with Tiffany also calls for dialog writing.

"Seven Keys" Again

Los Angeles, Sept. 17.

Radio Pictures has acquired "Seven Keys to Baldpate" as a dialog picture for Richard Dix.

Cohan piece has been done several times in films.

Gasnier's Two Years

Hollywood, Set. 17.

Louis J. Gasnier has been given a straightaway two year directing agreement by Paramount.

Loretta Young's Option

Los Angeles, Sept. 17.

First National has taken up its option on Loretta Young.

Street Talking of 65 Warner and Around 80 Par. on Exchange of Stock in Mergers Seen as Set

By AL GREASON

Wall Street has so far accepted as something accomplished the merger of Warners and Paramount that it is busying itself with rumors and guesses of the probable value when the new capital structure of such a transaction are accomplished.

Result arrived at by a sort of haphazard blending of hunch, info and deduction is that a new company will be formed under the name, for instance, of Paramount-Warner, which will issue new stock in exchange for both Warner and Paramount, on the basis of 1½ old Warner and 1 old Paramount for each share of the new company. What this would mean on the ticker when the exchange was completed was variously figured at from 80 to 85 for Paramount and from 60 to 65 for Warners.

The ticker did practically nothing to substantiate these figures.

Many Like Loew

Figuring on Par-Warners was stimulated by developments in Fox-Loew. Fox called a special meeting of stockholders Monday to pass on the proposition of increasing the outstanding Fox stock from 1,000,000 to 5,000,000 shares, the object being a consolidation into one concern of the manifold and widespread interests of the Fox concern. What happened at the meeting was not disclosed.

However, somewhere out of the tangle of interests involved in the Fox readjustment, pretty shrewd market observers have drawn the inference that Loew holders stood a good chance of advantage. There is a growing disposition on the part of strictly speculative players to look upon Loew as one of the most promising in the group for a "turn." The essence of the view is that the stock has been performing quietly and suggesting that under cover buying of a substantial sort is going on.

Fox, of course paid 120 for control in a private transaction and all the way from 65 to 84 for stock in the open market while the deal was on the fire. Fox logically ought to feel impelled to give the stock a high value when the time comes to turn its holdings of Loew into a pool of all its interests. Loew stock remaining outstanding after a holding company operation to consolidate all Fox interests might be the source of many embarrassments and in general everything points to the desirability of satisfying old Loew holders. At a price around 60 (Loew was around 62 yesterday), the stock looks like a good bet, in brokerage opinion.

New Style Business

Aside from the actual and immediate results of exchanging stock, the alignment of the four companies into two huge organizations is in line with modern business practice and should make for improvement marketwise. Practically all the stocks that have figured as leaders in the recent bull market have been organizations of enormous scope, and took on strength marketwise because of information that by mergers they were to become still larger by many fold. From the market standpoint the same logic ought to appiy to the amusements.

In one case combination certainly has benefited one end of the industry. General Theatre Equipment has been doing sensational things on the Curb. This big concern is formed from the combination of a number of little ones that were almost starving to death before the campaign of consolidation started. Monday Theatre Equipment went to 56, a gain on that day alone of 8 points, and an advance since its listing on the Curb of 25 points from 31.

On the basis of the possibilities in the four stocks involved in large combinations—Fox-Loew and Par-Warners—any clique could without any great effort organize a spectacular bull campaign. The amusements have never been noted for the disinclination of their cliques to take advantage of a trade situation to push their favorites. The very fact that the current state of affairs has not inspired a clique move is regarded by many observers as a distinctly favorable detail in the market position of the issues involved.

Yesterday's Prices

Leading Amusements

		High.	Low.	Last.	Net Chg.
21,600	Fox	98⅝	96	97½	+1¾
11,400	Loew	62⅝	60½	62⅜	+2⅞
15,700	Par	71⅞	70⅝	71½	
1,600	Pathe	9⅜	9⅛	9¼	+⅛
241,700	RCA	109⅝	104¾	105¾	−3⅛
8,400	R-K-O	37½	36⅛	36⅜	−⅝
8,300	W. B.	60¾	57½	59⅝	+1⅝

Summary for week ending Saturday, Sept. 14:

STOCK EXCHANGE

1929 High.	1929 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
41⅞	31	3,800	American Seat (2)	31⅛	30½	30½	−½
25¼	22	23,000	Consol. Film pfd. (2)	25⅝	22½	24¼	+1⅞
30¾	24¾	7,000	Do pref. (2)	26⅝	24¾	25½	−⅛
227⅞	168	6,300	Eastman Kodak (8)	208½	199⅞	203⅞	−5
84½	48½	5,400	Loew (3)	60½	58½	59¼	−1
110¾	92½	300	Do pref. (6½)	96⅛	95	96⅛	
46⅜	25	300	Keith	36½	35½	35½	+1
138	94½	200	Do pref. (7)	117	113	117	+5
101	80¾	21,600	Fox Class A (4)	97⅛	92¾	94	−2¾
24	16	2,900	Madison Square Garden (2)	18	17½	17¾	−¼
27	24	1,000	Met.-G.-M. pref. (1.89)	25⅛	25	25½	+½
114¾	68¼	1,360,400	RCA	114¾	104⅜	107¾	−2½
60¾	17½	....	Motion Picture Cap	43	39¼	39¼	−3¼
74	55⅛	136,500	Paramount-Fam-Lasky (3)	71	68⅛	70½	+¼
14⅞	7½	14,600	Pathe Exchange	10	9	9⅛	−¾
30	13½	1,900	Pathe Class A	20	18¼	18½	−1
74½	36¾	1,200	Shubert (5)	45¾	42½	45⅝	−⅜
46⅞	19	78,300	RKO	39	35⅛	38	+⅞
93	67¼	160	Universal pref. (8)	70	67¼	67¼	−4
64½	54⅛	69,600	Warner Bros. (3⅛)	61⅞	56¾	58	−3⅞
59¾	44	2,000	Do pref. (2.20)	52¼	50	50⅞	−3⅞
			CURB				
19	2⅞	18,600	Acoustic Prod	6	5	5	
38¼	28	800	Col. Pict	31	30½	31	
37⅞	21½	3,800	Fox Theatres	28	26½	27⅝	+⅛
38½	31	29,400	Gen. Theatre Equip. v.t.c.	47	37¾	46⅞	+6½
49½	19	....	Loew rts	..	..	24	
35¼	25	2,400	Nat. Screen	26¼	25¼	25½	−4½
27	7	2,100	Nat Theatre Sup	27	25	27	+1½
			BONDS				
97	81⅞	$15,000	Keith 6's, '46	81	74⅝	81	−⅞
124	103	4,000	Loew 6's, '41	107	106½	107	
100½	92	10,000	Do ex-war	95	92	95	+3
81	58	7,000	Pathe 7's, '37	71	70	70½	+⅛
100¾	96⅝	10,000	Par-Fam-Lasky 6's, '47	99½	97¾	99½	+1½
91½	62⅝	3,000	Shubert 6's	75	75	75	+1
			ISSUES IN OTHER MARKETS All Quoted for Monday Over the Counter				
			New York (Quoted in bid and asked.)				
28	30	....	Roxy, Class A (3.50)	..	..	..	
29½	32	....	Unit do	..	..	..	
4½	5½	....	Unit do	..	..	..	
2	3	....	De Forest Phone	..	..	..	
79	81	....	Technicolor	..	..	..	
			Los Angeles				
..	..	....	Roach, Inc	..	..	15½	
			St. Louis				
..	..	19	Skouras	30	30	30	
			Montreal				
..	..	455	Famous Players	72½	72	72½	

It's On The Map
UNITED STATES
ATLANTIC OCEAN
SARGASSO SEA
GULF OF MEXICO
SOUTH AMERICA
Here is a "natural"! Tremendous background of floating derelict ships. Old Spanish Galleons and stately liners, locked together in a tangle of seaweed. Thrilling underwater scenes in sound. A spectacular ship wreck. And a love story as strange as its background.
Theme song, "Ship of My Dreams," published by Piantadosi Bros. See press sheet for novel exploitation stunts.
The ISLE of LOST SHIPS
with
VIRGINIA VALLI
JASON ROBARDS
and NOAH BEERY
Based on the novel by Crittenden Marriott. Directed by Irvin Willat.
Another Great
FIRST NATIONAL
and VITAPHONE REG. TRADE MARK
Record-Wrecker.
First National Pictures
VITAPHONE 2 NEGATIVES OR SILENT
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FORWARD MARCH WITH UNIVERSAL

JOHN MURRAY ANDERSON, most famous producer of Broadway musical successes, signs with Universal to devise and produce KING OF JAZZ REVUE, starring PAUL WHITEMAN and his Orchestra. . . . LEWIS MILESTONE, who made THE RACKET, TWO ARABIAN KNIGHTS and other successes, will direct ALL QUIET ON THE WESTERN FRONT. . . . MAXWELL ANDERSON, co-author of WHAT PRICE GLORY and other Broadway dramatic hits, will write adaptation and dialogue for Remarque's wonder novel, ALL QUIET ON THE WESTERN FRONT. . . . Universal gobbles up the play they were all breaking their necks to get . . . THE COMMAND TO LOVE. . . . JOHN BOLES, of the golden voice, outstanding male star of the talking picture era, will be seen in at least three Universal pictures this year . . . more sure profits for exhibitors. . . . you can get COMPLETE SERVICE CONTRACT IN SOUND only from Universal . . . and you can get it on a real live and let live basis for one year, two years, three years or more . . . THE DRAKE CASE . . . that amazing mystery all talking thriller which brings voice recording up to perfection . . . every sound as clear as a bell . . . a smash hit at the Colony Theatre, New York . . . also at the Monroe Theatre, Chicago . . . TONIGHT AT TWELVE . . . Owen Davis' Broadway stage play brought to the screen with MADGE BELLAMY, ROBERT ELLIS, VERA REYNOLDS, GEORGE LEWIS, MARGARET LIVINGSTON, MARY DORAN . . . another HARRY POLLARD hit . . . C. GARDNER SULLIVAN . . . one of the real supermen of the screen, now story editor for Universal at Universal City . . . HERMAN ROSSEE . . . partner of JOSEPH URBAN . . . on his way to Universal City to design the settings for KING OF JAZZ REVUE. . . . VERNE PORTER . . . well known newspaper man, scenario writer and former editor and chief of Famous Players Lasky . . . now New York story editor for Universal . . . FRANK McCORMICK, dialogue expert and director of HOLD EVERYTHING, and HARRY MacFAYDEN, famous BELASCO stage director . . . join constantly growing galaxy of well known stage technicians with Universal . . . the first TALKING NEWSREEL with up-to-date news is UNIVERSAL'S NEWSPAPER NEWSREEL . . . The RUSSEL MARKERT DANCERS, mainstay of many musical comedies and Roxy presentations, have been signed for Paul Whiteman Revue . . . WILLIAM KENT, musical comedy star, will also be very much among those present . . . and there's more good news coming . . . WATCH UNIVERSAL WEEKLY MAGAZINE WEEK BY WEEK . . . watch for further startling announcements from Universal

Don't fail to read complete details in UNIVERSAL WEEKLY

WATCH UNIVERSAL

Talking Shorts

BENNY RUBIN
"The Actor"
UNIVERSAL
10 Mins.
Colony, New York

Comical Benny Rubin was given a half-funny yarn to carry his performance along, and steps on top of the story to make it all-Rubin. With Rubin it couldn't be bad, though the player is fighting frequent lapses in recording and bits of ungainly staging all along the way.

Action in a theatre, and Benny does his stuff on the stage. He applies to the manager for a chance and gets one when half of the opening act fails to show up. Gets funnier, and Benny receives more opportunity when the next two scheduled turns also fail to arrive on time. Benny does the whole show and is successful, when spotting a girl in the closing act doing a weep backstage.

Her father is sick, she says, and she can't go on without him. Sure, Benny'll go on with her, too. When he learns she works with a lion, it's different, but he softens for the girl. As he is explaining what a brave man he is, the lion makes a pass at him through the bars, and the last show is Benny running down the road. That ending helps a lot.

As a whole vaude bill in the emergency, it was expected Rubin would go through the usual versatility routing. Yet nothing of the kind develops, for he sticks to gagging, a clog dance and a snatch of song. In flipflops from proscenium to prescenium he is obviously doubled for. Yet enough comes from Rubin as is to entertain efficiently and sufficiently. *Bige.*

"BOOKLOVERS" (2)
Jos. SANTLEY-Ivy SAWYER
PARAMOUNT
20 Mins.
Paramount, New York.

"Booklovers" is a make-believe of dolls and imaginary characters coming to life to sing and dance. The two bookends, played by Joseph Santley and Ivy Sawyer, are brought together by Peter Pan and other mites from the volumes separating them. The fairy tale stuff is saved from losing appeal for most audiences by the manner in which it is presented and the way this short was produced. Good light entertainment.

Jos. Santley and Ivy Sawyer plant the action of their doll duplicates by entering the library to escape for a moment from the dancing throng. For some reason Santley compares their plight to that of the little bookends, and that makes it a cinch for the ends to get going. As the real life sweethearts predict, they get together for a sweet few minutes.

From the books emerge Peter Pan, the Mad Hatter, Little Red Riding Hood and Cinderella, all dancing. Santley and Sawyer sing a good duet. *Bige.*

SUNNY JIM
"Baby Talks"
UNIVERSAL
20 Mins.; Comedy
Colony, New York

Two-reel comedy handled in the slapstick short manner of the past, but enhanced, as is expected, by dialog. Sunny Jim, the kid star of this two-reeler, resembles the "Snookums" of the silents. He wears baby cap as an idea in comedy outfits for picture children.

In baby talks he essays a Peck's bad boy role to fix it for the nice boy sweetheart of his sister against opposition from another suitor. He jams up the latter's magic act at a house party to bring about his final defeat.

Kid follows direction intelligently and makes it look stagey only when called on for far-fetched tricks and expressions. He could be used on the "Baby Talks" pattern for a series.

Good support from the adult players. *Bige.*

"THE GOLFERS"
SENNETT—RCA
15 Mins.; Comedy
Selwyn, New York

One of the most entertaining skits on golf that gets roars out of devotees of the game. It is amusing to those who don't even know the names of the sticks.

Some great photography, opening with long shots of a professional on a California green. Exhibition of perfect putts before braggard appears with timid father of a girl player.

Interest aroused by father getting pro to play dumb for first hole as tribute to noisy one, played by Harry Gribbon. Thelma Hill is the girl.

When bet is made after wisecracks by Gribbon, father orders pro to go to it. Sand, water and trees all build up good climax. Braggard gets drenching, and dad unconsciously tees home to win the 10 grand. *Waly.*

"HOT LEMONADE"
With Louise Fazenda, Johnny Arthur and Walter Hiers
CHRISTIE PLAYLET
15 Mins.; Comedy
Jap Gardens, New York.

Theme of this one is that bananas and seasickness do not mix well with elopments, when the elopers happen to be married to other persons than themselves.

Scene is aboard a liner, Hawaii-bound. Between putting out and the dropping of the pilot the goof (Louise Fazenda) is convinced that her husband (Walter Hiers) is more romantic than the groaning Lothario (Johnny Arthur) with whom she had set out to find glamour on the w. k. beach.

"Hot Lemonade" is fairly potent giggle juice of familiar flavor. Miss Fazenda and Mr. Arthur contribute their standard characterizations of persons you want to kick. Hiers, rotund and veteran player in two-reelers, is less familiar as a talking funster, but does very well by his lines.

Florence Ryerson worked on the dialog and Arvid Gillstrom directed. It will be moderately pleasing to the average audience with perhaps a question mark on some of the more fastidious deluxes. *Land.*

SEGAR ELLIS Orchestra
VITAPHONE NO. 823
7 Mins.; Band act
Circle, New York

Seven-piece combo with a pianist. Baritone featured, probably Segar Ellis. Opening has a dead pan youth singing a couple of choruses of a number that sounds like special material, while for a finish he uses a pop vocal that has just about seen its best plugging days.

Instrumentalists have solo opportunities in one number along the usual lines.

Effort as a whole lacks any distinctive appeal and is suitable only for the hideaway wired grinds.

SNUB POLLARD
"Pipe Down"
ARTCLASS-De FOREST
20 Mins.; Comedy
Tivoli, New York

Third rate vaude stuff trying to pass off as film comedy and rates a couple of laughs, fitting the filler spot only in neighborhood grinds.

Weiss Brothers distribute the film which has Pollard and Jack Kearney blued up as goofy gobs, waiting for something to happen and never getting disappoointed. Jane Beach is the girl friend while Gunboat Smith provides the punch about which all the ancient slapstick gags revolve.

Miss Beach sings the chorus of "I'll Do Anything for You," but it's nothing outstanding.

There are two settings; the outside of a basement beer parlor and the inside. Action is all close-up. Diction and dialog is clear and sound is good.

Pollard and Kearney get gaggy with Gunboat's girl friend and the trio begins to swap blows rather gracefully. The windup being that Kearney socks Smith a delicate sock on the coco with a beer bottle sending him to sleep beneath an open, but unlighted gas lamp post. Wise boy Kearney then pulls the old one of lighting his cigarette and all get blown up in the explosion that follows.

EMIL BOREO
METRO MOVIETONE
7 Mins.; Songs
New York, New York

Emil Boreo, in evening dress before a crude drop with a dozen or more Eiffel Towers showing, won't mean a thing to the hinterland audiences and not much more to the big town neighborhood house customers.

He opens with a French music hall number mostly unintelligible and delivered with plenty of mugging in Continental style. "Dance of the Wooden Soldiers" follows with more mugging, also strutting.

Windup is an impression of Sarah Bernhardt doing her Napoleon number with the "Marseillaise" sung by Boreo in a French dialect all his own.

Just a hideaway program filler.

"MY PONY BOY"
Paramount Cartoon
5 Mins.
Strand, New York

Another Max Fleischer cartoon with song appended. "My Pony Boy" is a prairie ditty about 20 years old, a hit in its day and still used as theme music for cowboy operas.

This release is acceptable filler with a few giggles and family appeal. Bouncing white ball following the lyrics and stressing the various syllables as in previous release of this series.

Dave Fleischer is screen-credited as "director." On a cartoon the functions of a director are not quite clear. *Land.*

STANLEY and GINGER
VITAPHONE NO. 714
7 Mins.; Songs and Talk
Circle, New York

Youthful looking mixed couple using cross-fire talk in gingery style, the gags getting over neatly, being the type that is sure-fire for the neighborhood wired grind patrons. The girl sings "That's My Weakness" with "boo-roop-paroo" variations in a pleasant enough manner, and winds it up with some high kicks to Stanley's sax solo.

Fair enough brief entertainment for the wired houses of the main stems of the key cities.

THE TRESPASSER

(ALL DIALOG, With Songs)

Joseph P. Kennedy production; United Artists release. Gloria Swanson starred. Directed by Edmund Goulding from an original story by Mr. Goulding. R. C. A. Photophone sounded. At R. C. A. Photophone's projection room, New York. Running time, 120 minutes.

Marion Donnell.....Gloria Swanson
Jack Merrick.....Robert Ames
Hector Ferguson.....Purnell Pratt
John Merrick, Sr.....William Holden
Fuller.....Henry B. Walthall
"Jackie".....Wally Albright
"Flip" Merrick.....Kay Hammond
Miss Potter.....Blanche Frederici
Blanche.....Marcella Corday

Seeing "The Tresspasser" with Gloria Swanson talking and singing along with the picture itself, it's easy to understand the smash it is in London. For it's one of those cinch money picture. A hold over.

Chances are that after the English got a flash at "The Tresspasser" they realized in part at least what their trouble or drawback is as picture producers. For, aside from Miss Swanson and the drawing craze of hearing her voice two ways on the screen, this talker is an elegantly made and finished production.

It has been given superior direction by Edmund Goulding, with Mr. Goulding taking a conventional tale to make it stand up very high by twisting it about. Plenty of emotion in the story and enough tears for the sobbers.

Likely there is no picture on the record with as many anti-climaxes as "The Tresspasser" contains. At least four times the film goes to a finish, as one might suspect, to take another interesting tack. That is one of the novelties of the story. Three others are Miss Swanson, her voice and clothes.

Singing two songs, with "Love" the theme number but not plugged, Gloria Swanson is going to paralyze the picture goers with her singing voice. She sings like a prima. No wonder the Jos. P. Kennedy bunch decided it would be necessary for Miss Swanson's voice to go on the phonograph discs as the convincer, for it's well known no disc maker will stand for a double.

In the parlor scene where Miss Swanson walks in, while singing, first heard off screen, the women of the house are apt to stand up in their seats in amazement. In all of the talkers, all of the controversy about voice and delivery, from stage or screen, there has been no utter surprise like this singing voice of Gloria Swanson's. With her dialog after that, of course, there's no question.

"The Tresspasser" will do so much with Miss Swanson as a talker star that she should be made to repeat with two or three more as quickly as possible. This one will carry far, not solely with voice, but her acting and her clothes! Even a guy who's nuts about red heads could go for her in those gowns.

In the story are throat catches often, about this mother and her baby, left flat by the son of a financier. The boy had married a lawyer's stenographer, but his father convinced him within 24 hours after the elopement that the old man's sugar would be worth more than than the bitter sweet he had stumbled into.

But the girl walked first, fighting her rich father-in-law then as she did at all times when meeting him thereafter, holding into the growing son. She becomes the favorite of her former employer, supported by him in luxury even if the story does clean up her on that bit, and then returning to his estate the $500,000 left her by the lawyer at the latter's sudden death.

There's a scene here that will burn some women and tickle others. Upon the lawyer being seized with a fatal stroke, his final wish is that the girl be sent for. She goes to his bedroom and the lawyer's wife who had consented to the visit, walks in. There she stands, the wife, the evident reason why her husband fell, glaring at "that woman." A hard boiled doesn't know whether to laugh or feel sorry for each of them. But the unprogrammed player of the wife role did it peachily.

Many little bits; many big bits. One of the biggest for the throat choke is the second wife the boy married, and who became an invalid following an auto accident, wheeling to the home of the first wife, seeing the child, and telling her husband she wants a divorce so that the boy and his mother may have the father back again.

Of course the second wife died just in time for the finish. About that time also the old man capitulated to the girl with grit. There's another nice bit for the finale and unexpected.

Lot of stuff in this picture. Give Miss Swanson and her companion players all of the acknowledgment they should have, but a huge hunk must go to Goulding, the director and author.

Mr. Kennedy has been pretty liberal on the production that has a great deal of background. The Swanson clothes in the originals could be ballyhooed for a fashion show anywhere, and they had to put her in that well kept apartment to show them off. Just before the girl and the baby had been pushed out for owing too much room rent.

With Swanson—a natural. *Simc.*

FLIGHT

(ALL DIALOG)

Columbia production and release. Produced by Harry Cohn. Directed by Frank R. Capra from original story credited to Ralph Graves, one of the featured principals. Jack Holt and Lila Lee also featured. Cameramen: Elmer Dyer and Joe Novak. Dialog by Mr. Capra.

Panama Williams.....Jack Holt
Elinor.....Lila Lee
Lefty Phelps.....Ralph Graves
Major.....Allan Roscoe
Steve Roberts.....Harold Goodwin
Sandino.....Jimmy De La Cruze

Following all of the other air pictures, "Flight" goes to the lead. It's a certain gross maker for the regular houses and at the Cohan with its $2 scale will have a profitable run. This talker breaks in the height of the airplane publicity of every sort. As it is a complete exploitation of the flying the public likes to see, there are any number of angles for local exploitation to fatten the money this picture will naturally draw.

As a talker and a picture, "Flight" is a fine piece of workmanship. Credit for that goes four ways, to Harry Cohn, who has built a niche of his own among contemporary picture producers; to Frank R. Capra, a most skilful and imaginative director and with plenty of guts, it seems, while Jack Holt and Ralph Graves in the lead fit into this film like a rubber band. Graves, who wrote the holding original story, gets in twice.

Capra's guts show in a cremation scene. It's probably the first cremation bit ever put on the screen or stage. Nervy extraordinary, and over. While another all new idea here is to have one fellow in love with a girl act as proxy for another, his pal, in proposing marriage to her for him. Two new ideas in any one picture spell dizziness nowadays. And no theme song.

Critics may hop onto that cremation, but it's not gruesome, the way it is done and Graves does it.

A preliminary slide generously credits the Marine Corps for cooperation, saying "Flight" could not have been made without its aid. This sort of cremation is said to be traditional with the corps. Two of the fliers, with Harold Goodwin the pilot and Graves the observer, go to a drop hunting native gorrillas in Nicaragua. Goodwin tells Graves in a lengthy scene he is washed up and passing out, but "don't let the ants get me, Lefty."

Graves is continually brushing off the climbing ants from Steve's bare chest, as the boy can't move, lying on a wing of the machine. Steve goes west. Graves covers him with a large white cloth, with the next scene a match applied to the sheet. The fire consumes everything burnable in and on the plane. It was a daring thing to try and as much so to let it remain in.

This picture gets an actual running start in the adaptation of that notorious bonehead running the wrong way in a football game last season on the Coast. Here again Graves runs the wrong way, can't stand the kidding and winds up in the Marines, meeting Jack Holt as the hard boiled sergeant. Holt takes the kid under his care, but they almost go to the mat in a dandy bit where Holt, believing Graves had crossed him with the girl, slaps Graves' face twice, without a return, a neat and another bit breaking this off threatened fight.

The girl is Lila Lee, a nurse, who goes for Graves while unconsciously leading on the serg. Her role is lightweight but she looks it.

Flying here for a picture may be said to be near-incomparable. A majority must be on the level and any miniature stuff has been so well handled it is almost beyond detection.

Reproduction in the 1,100-seat Cohan excellent. Dialog over nicely all of the time with amplification perfect.

Dialog given to the men, including the leads, without a mar, written to suit them and every situation they are in. Not so good for Miss Lee, with trite lines handed her.

Graves will be given the best of it for the acting force, but Holt gives a performance calling for just as much. Graves is the juve with a million-dollar smile he knows how to work, and personality plus here. Both handle dialog like veterans. It's an even bet now that Graves with his voice and presence will rank among the leading draws of the screen within a year. If Columbia has him under contract, it should work Graves to the utmost limit, for the faster the better with and for him—and Columbia.

A crackerjack picture for an independent producer. One of those that Columbia turns out every now and then with sublime judgment, apparently, for a super-talker to Columbia or any indie, with its attending heavy investment, means an awful lot. *Simc.*

THE GREAT GABBO

(ALL DIALOG)

Independent production with presentation credited Henry D. Meyer and Nat Cordish. Distributed through Sono-Art World Wide. Directed by James Cruze from the Ben Hecht adaptation of an uncredited story. Continuity and dialog by Hugh Herbert. Original songs, used in Western Electric recording, by Paul Titsworth, Lynn Cowan, Don McNamee, King Zany. Opening for special Broadway run at the Selwyn Sept. 12, twice daily, $2 top. Running time, 91 minutes.

Great Gabbo.....Erich Von Stroheim
Mary.....Betty Compson
Frank.....Don Douglas
Babe.....Margie (Babe) Kane
Otto Gabbo.....a dummy

All the superlatives in a heavy vocabulary can be expended and yet "The Great Gabbo" will just remain the picture prodigy of the independent ranks and a talker drama, from the standpoints of theme originality and absorbing qualities, above the average show window display of the big companies. It's not a $2 picture, but a cinch for the regular houses.

It is Cruze's first large one for the independents and Erich von Stroheim's first screen release of his voice. With a new Betty Compson, the Hecht story mind and the Herbert lines included, oke.

The story is simplicity itself. Just a pair of show people; one a lovely, considerate girl and the other a ventriloquist with a hyper-egotist complex. The expected break, followed by a rise from the grinds to the individual success of both. Then the too late realization of love by the dummy manipulator.

Von Stroheim, as the eccentric and arrogant performer who reveals a Pagliacci heart through the medium of Otto, the dummy, doubles the enhancement of a dominant screen personality with his lines. It is the voice, frenzied and then modulated to a pianissimo, that is one of the strongest threads compelling audience concentration and carrying the interest over sequences devoted to color and stage show that would be irrelevant gaps in productions less skillfully directed and enacted.

The recording job on "The Great Gabbo" is one of especial note. Voices are more natural and poses are entirely devoid of the constrained and stiff mannerisms so apparent in the average talker. In only a few feet does the mechanical phase become apparent in this production. This is early in the footage in a dressing room scene in a honky tonk house where the lighting also is poor. Again, in part of the colored sequence the print is rainy and the characters blurred. But both of these conditions are too brief to make sufficient impression even to be considered drawbacks.

In the ensemble work, Cruze flashes back to Gabbo often enough and injects little deft touches of the story in the whispers between an adagio team, to keep interest in the theme taut. *Waly.*

THE DRAKE CASE

(ALL DIALOG)

Universal production and release. Edward Laemmle, director. Recorded on Western Electric System. Story by Charles Logue, dialog by Logue and J. G. Hawks. At the Colony, New York, week Sept. 14. Running time, 74 minutes.

Lulu Marks.....Gladys Brockwell
District Attorney.....Forrest Stanley
Roger Lane.....Robert Frazer
Hugo Jepson.....James Crane
Mrs. Drake.....Doris Lloyd
Georgia.....Barbara Leonard
Capt. Condon.....Bill Thorne
Edmonds.....Eddie Hearn
Bill.....Tom Dugan
Judge.....Byron Douglas

Very recent and generally superior films of the same category will hold this court room talker out of the smash program class. Interest and suspense that are naturally created and carried along by murder trails on the stage or screen insure "The Drake Case" moderate fan attention. But no name to draw with, no background to exploit and the lack of a really important mystery story, combine to stamp it as no better than moderate.

Returned through "The Drake Case" are several picture personalities of other days, most of them confined to the indies and freelance employment for quite a while. All of that class record vocally as well as they screened silently years ago, and those years of camera training are always apparent.

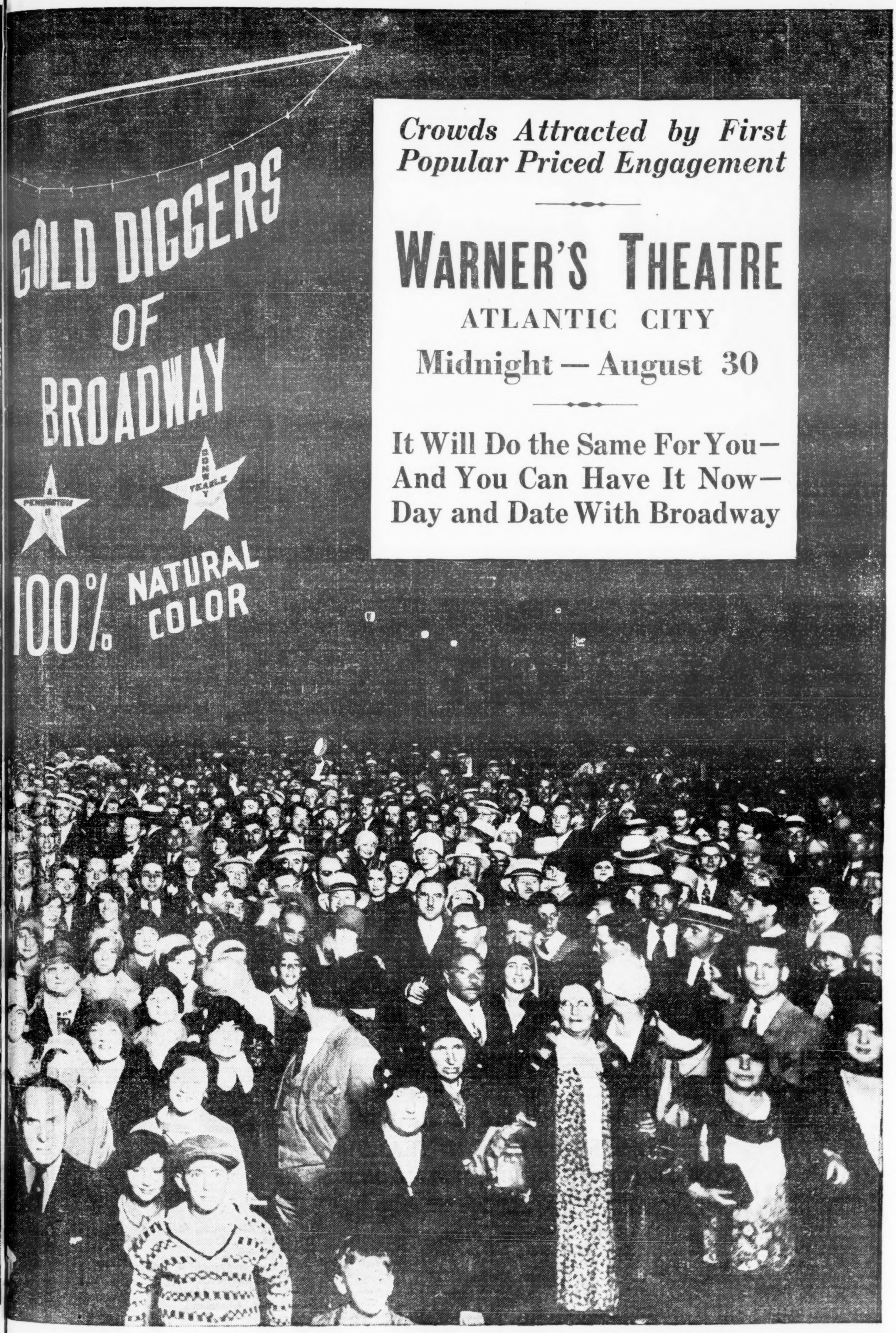
The court room portion consuming most of the footage, follows the same formula employed in "Mary Dugan," "On Trial" and the others. It differs a bit in the absence of the usual number of explanatory flashbacks, fading out but once for that purpose, and unwinds the mystery in the witness box. Identification of the guilty one is reserved for the last minute, providing a finish highly reminiscent of "Mary Dugan."

The Drake case concerns the murder of the wealthy Mrs. Drake. Lulu Marks, servant in the household, is accused, placed on trial with mountains of circumstantial evidence against her, and then vindicated. First five minutes or so of the film, preceding the actual murder, are used to plant a motive for Lulu's act of violence and complicate the mystery as much as possible.

Though shown to be a servant, Lulu forces her mistress to postpone a trip to Europe by threatening exposure, and it looks like blackmail. A few minutes later, as Lulu is giv-

(Continued on page 25)

WARNER
"GOLD DIGGERS
OF BROADWAY
NICK LUCAS
NANCY WELFORD
WARNER
'GOLD DIGGERS
OF BROADWAY'
SINGING & DANCING
WARNER BROS.
VITAPHONE
NOW
WORLD PREMIERE
GOLD DIGGERS of BROADWAY


GOLD DIGGERS
OF
BROADWAY
100% NATURAL COLOR
Crowds Attracted by First Popular Priced Engagement
WARNER'S THEATRE
ATLANTIC CITY
Midnight — August 30
It Will Do the Same For You—
And You Can Have It Now—
Day and Date With Broadway

More Reasons for Raising Theatre Admission Scale; Rental Easer Gives Reasons

With production innovations, including color and wide film, declared certain to become a permanent part of the film industry as sound, talker rentals, unless some development now unforeseen occurs, will ascend steadily.

Executives for one large picture interest are using this point as part of an obvious campaign to sooth exhibitors they concede are paying three and four times the amount they paid for silents.

Only way out for the theatre owner, who, despite the increase in overhead, is in the average case making money, they declare, is to increase his admissions proportionately.

Compared to the statements of Paramount and Fox experts, the executives of this particular group paint a picture of terrific increased production costs for the producer. Those who listen to it would figure this outfit is giving its product to the exhibitor. All the while they keep hammering the necessity for the producer to eke out an existence by playing only on a percentage basis.

Where some of the franker minds state that sound has added only about six men to the regular studio crew; that well made talkers can be shot in the same time, if

(Continued on page 56)

B. & K. Circling Fox

Chicago, Sept. 17.

Each of the two new B. & K. houses announced for the northwest side on Lawrence avenue, busy arterial, is within a mile of a Fox house. Seat 2,500 each.

One will be on Lawrence, a block east of Milwaukee ave., north of Fox's Portage. Other will be on Lawrence, block east of Lincoln ave., west of Fox's Terminal.

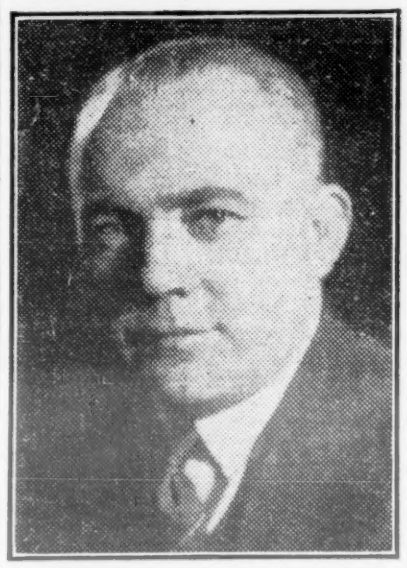
F. & M. CONTEST

N. Y. "Daily Mirror" Ties Up with Fox for 60 Girls to Go West

Bob Coleman, column and dramatic writer for the New York "Daily Mirror," has made a Greater New York tie-up with the Fox theatres, to promote a girl-getting contest for the Fanchon & Marco stage units on the west coast.

A selection of 60 young women will be made, with a promise of the coast trip prepaid, and an F. & M. chorus contract for 36 weeks. The producing firm undertakes to give each prize winner sufficient coaching.

Fox has over 160 theatres in the greater city.



GORDON BOSTOCK

Now producing comedy talkies for Pathe.

Having moved into new offices please note new address and phone number.

Bryant 5132. 1560 Broadway, New York City.

3d Wired House in Town On Western Daily Grind

Fairmont, W. Va., Sept. 17.

The Nelson has returned to a daily grind of westerns. The house installed independent sound equipment, but it never worked satisfactorily. The sound equipment is still in, but idle.

Other two wired houses, Virginia and Fairmont, under the same control, are both Western Electric wired.

MUSICIANS ORDERED OUT OF SKOURAS' HOUSES

St. Louis, Sept. 17.

Musicians at the Ambassador and Missouri, Skouras', walked out Sunday night.

According to G. M. Dailey, of the musicians, these two large houses will remain without orchestras until the union's demand for a renewal of last year's contract has been met, and the old controversy settled over the employment of musicians in outlying and suburban houses controlled by the St. Louis Amusement Co.

At the Ambassador a traveling orchestra of 10 girls appeared as a part of the stage show for two afternoon performances Sunday, but Sunday night Dailey ordered them out.

Announcement was made to two capacity audiences that no stage show would be attempted, playing talking shorts instead. A few patrons took advantage of an opportunity to get a refund.

Ed Lowry, m. c. at the Ambassador, as a member of the local union, also walked out. But as a short play was taking the place of the usual stage revue, Lowry's absence was not felt.

At the Missouri no stage show has been presented for several months, and a short was used in place of the overture.

A settlement will not be reached, according to George Bowser, general manager of St. Louis Amusement Co., until the union removes a provision in its contract which compels settlement in Fox and R-K-O houses and that exhibitors must employ a minimum number of musicians depending on the seating capacity of their houses.

There are now 58 neighborhood houses now operating without musicians.

Cleveland Ban Halts Loew's "Living Poster"

Cleveland, Sept. 17.

"Human billboards" to ballyhoo pictures may be oke in New York and Hollywood but they're taboo in this burg. M. A. Malaney, local Loew publicity chief, discovered this —too late, when he planned one to plug Metro's "Hollywood Revue" at the Stillman.

Following the stunt used on Broadway, Malaney had arranged to have 12 girls Charleston on a 10-foot stage two stories above the Stillman's entrance. Chorines had been hired and rehearsed; poster raves on "Hollywood Revue" had been completed. Everything was all set when City Manager W. R. Hopkins turned thumbs down on it.

Traffic would be tied up in knots if the gals ever started shaking during rush hours, was the reason offered by town's boss. Besides, he said, the stunt would be a violation of the building code, safety ordinances and half a dozen other things. Refused to change his ultimatum even when Loew p.a. declared he had 12 life belts to keep the gals from breaking their necks.

Ban on the "living billboard" is only the latest of a string of "don'ts" that make life tough for local showmen.

Ted Crane added to the Percy Oakes office as talking picture booker, Al Sherman as publicity man.

STERN AND 11 L&T HOUSES GO TO ESSANESS

Chicago, Sept. 17.

Essaness Theatre Corp., controlled by Eddie Silverman and Sid Spiegel, has taken over 11 L. & T. sound houses to add to its circuit of eight. Simultaneously Emil Stern, general theatre operator of L. & T. theatres for B. & K., handed in his resignation and will join Silverman and Spiegel as part owner and operator of the Essaness chain.

Houses taken are the Ellantee, Madison Square, Biograph, North Center, Pershing, Knickerbocker, Michigan, West End, Oak Park, Lakeside and Crawford. All are wired, as are the eight Essaness'.

In acquiring these houses, Essaness becomes an important unit in Chicago show business. Its position is made more prominent by Stern, known as a crack theatre operator in Chicago and an expert film buyer.

Stern was manager and operator for Lubliner & Trinz for 11 years before the circuit was acquired by Balaban & Katz. When B. & K. took over L. & T., Stern remained as operator.

B. & K. were reluctant to release Stern and have not as yet accepted his resignation. He will cease his duties as soon as they are able to release him.

No antagonism is felt by B. & K. toward Stern concerning his resignation. They simply don't want to lose him. But figuring his partnership in Essaness as an opportunity made even more inviting by his own operation of the theatres, Stern is firm in his decision to leave L. & T.

The 11 theatres are those not making money under operation of the large B. & K.-L. & T. circuit, because of high picture costs and office fees.

Stern had no contract with L. & T., and has been anxious to go in business for himself.

B. & K. will receive a share of the profits, if any, of the former L. & T. houses operated by Essaness.

Lazarus' Own Shows

Los Angeles, Sept. 17.

Simon Lazarus, operator of the Million Dollar theatre here, is now doing his own presentations. Newly created producing department is under the management of Ralph Pollack with Clair Case staging the shows.

Change was brought about by the belief of the management that it could obtain better and faster shows at a lower overhead. Mieklejohn office previously booked the house.

PIT MEN IN AURORA

Aurora, Ill., Sept. 17.

Publix theatre, which several weeks ago discontinued orchestras in the Fox and Strand theatres, precipitating a musicians' strike, has compromised. It will have a seven-man combination in the pit.

The Strand will remain without an orchestra. Sunday vaudeville was resumed this week and Edwin B. Lewis, resident manager, said that this may possibly be extended to four days of vaude a week, until the ace Publix house is opened late in November, when the show policy will be transferred.

MR. NED WAYBURN

Announces that he has engaged, on a long-term contract, the exclusive services of

IVAN TARASOFF

Internationally Known Ballet Master and Choreographer

BEGINNING MONDAY, SEPT. 30, 1929

as Instructor in the

NED WAYBURN

Studios of Stage Dancing IN NEW YORK

NEW YORK
1841 Broadway
(Entrance on 60th St.)

CHICAGO
606 S. Michigan Blvd.
(Corner Harrison St.)

FLO LEWIS

MY FIRST AD IN 12 YEARS!

JUST TO LET YOU KNOW I'M STILL ON EARTH

Sept. 14—Palace, Chicago
21—Palace, Milwaukee
28—St. Louis, St. Louis
Oct. 7—Orpheum, Winnipeg
14—Grand, Calgary
19—RKO Orpheum, Spokane
27—Orpheum, Vancouver
Nov. 2—Orpheum, Seattle
Nov. 9—RKO Orpheum, Tacoma
16—RKO, Portland
24—Travel
31—Orpheum, San Francisco
Dec. 7—Orpheum, Los Angeles
14—Travel
21—Orpheum, Oakland
28—RKO Orpheum, San Diego
1930
Jan. 4—Travel
11—RKO Orpheum, Salt Lake City
18—Orpheum, Denver
25—Orpheum, Omaha
Feb. 1—Hennepin-Orpheum, Minneapolis
9—Palace, St. Paul
15—State Lake, Chicago
22—Palace, Cleveland

May the Lord Bless HARRY and HERMAN WEBER

DON'T STAY "UP IN THE AIR"!
COME DOWN TO EARTH WITH A TIFFANY-STAHL FRANCHISE
IT'S A LIFE SAVER
TIFFANY-STAHL FRANCHISE
Soon To Be Released
Leo Carrillo and Virginia Valli
— in —
"Mister Antonio"
from Booth Tarkington's stage play
Directed by James Flood
"Woman To Woman"
— with —
Betty Compson, George Barraud
and Juliette Compton
Tiffany-Stahl-Gainsborough
A Victor Saville Production
"The Lost Zeppelin"
— with —
Conway Tearle, Virginia Valli
and Ricardo Cortez
Directed by Edward Sloman
"Painted Faces"
— with —
Joe E. Brown, Helen Foster
and Lester Cole
Directed by James Flood
Each An All-Talking Feature
With RCA Synchronization
Big Things To Come
"JOURNEY'S END"
R. C. Sherriff's world-famous stage play now in its sixth month at the Henry Miller Theatre, New York.
An all-dialogue version
Directed by James Whale who staged the play
A Tiffany-Stahl-Gainsborough Production.
MAE MURRAY IN "PEACOCK ALLEY"
Talking, Singing, Dancing
"DANGEROUS BUSINESS"
from Edwin Balmer's Cosmopolitan Magazine story
A Halperin Production
"THE MEDICINE MAN"
from Elliott Lester's stage play
"TROOPERS THREE," by Arthur Guy Empey
"KATHLEEN MAVOURNEEN"
with Sally O'Neill
"THE ENCHANTING MELODIE"
All-color Technicolor Feature
ALL-COLOR TECHNICOLOR FEATURE
as yet unnamed
Twelve One-Reel "Color Symphonies"
with twelve more to follow
Each An All-Talking Feature
with RCA Synchronization
TIFFANY-STAHL PRODUCTIONS INC.
729 SEVENTH AVE.
NEW YORK CITY

For Your Own Protection
READ THIS AD!

"THE LADY LIES" is the brand new type of New Show World box office smash! Directed by Hobart Henley. Featuring three Broadway stars—Walter Huston, Claudette Colbert, Charles Ruggles. Not well known to screen fans in advance but never to be forgotten once this picture plays! ¶ "THE LADY LIES" gave the Paramount Theatre, New York, its biggest week in months. Business building sensationally every day on marvelous newspaper reviews and raving word-of-mouth. ¶ For your own protection, see this truly great drama! Give it the preferred playing time it deserves. Get behind it 100%. It's a GOLD MINE!

These Tough Critics Discovered It!

"'THE LADY LIES' is the best talking picture the Paramount Theatre has yet housed." —*N. Y. Graphic*

•

"Paramount shows talking picture perfection in 'THE LADY LIES'." —*N. Y. American*

•

"A sparkling gem. The audience broke into applause." —*Boston Globe*

•

"Intelligent, engrossing, thoroughly entertaining. A knockout!" —*Boston Traveller*

•

"The talkies take another step forward with 'THE LADY LIES'." —*Boston Post*

•

"'THE LADY LIES' has no dramatic equal so far." —*Pete Harrison*

•

"One of the outstanding hits of the current season." —*Motion Picture News*

PARAMOUNT

NEW SHOW WORLD SURPRISE HIT!

HERE THEY COME - A SOLID LINE-UP

HITS Paramount Pictures Famous Songs HITS

OPENING SHORTLY ------ THE SENSATIONAL SCREEN COMEDY

WHY BRING THAT UP

WITH

MORAN & MACK

(TWO BLACK CROWS)

FEATURING TWO GREAT SONGS BY RICHARD A. WHITING, LEO ROBIN & SAM GOSLOW

SHOO SHOO BOOGIE BOO

DO I KNOW WHAT I'M DOING

WHILE I'M IN LOVE

A FORTHCOMING RELEASE

THE LOVE PARADE

A PARAMOUNT MUSICAL ROMANCE
STARRING MAURICE CHEVALIER AND JEANNETTE MACDONALD
WITH A MARVELOUS SCORE BY VICTOR SCHERTZINGER AND CLIFFORD GREY

JUST COMPLETED ··· THE COLLEGE MUSICAL

SWEETIE

WITH NANCY CARROLL, HELEN KANE & JACK OAKIE ··· WITH A GREAT COLLECTION OF SONG HITS BY
RICHARD A. WHITING & GEORGE MARION JR.
EVERY SONG A POTENTIAL HIT

IN PREPARATION

BEHIND THE MAKE-UP

WITH HAL SKELLY
AND AN ALL STAR CAST

GERTRUDE LAWRENCE SINGS SEVERAL SONG HITS IN

THE BATTLE OF PARIS

WE HAVE TURNED OVER TO REMICK MUSIC CORP. FOR A
CONCENTRATED PUBLICITY CAMPAIGN, THE SONG HITS FEATURED IN

ILLUSION

FAMOUS MUSIC CORPORATION, 62 W. 45TH ST. NEW YORK
HARMS INC. Sole Selling Agents

4,000 Adjustment at Average $300 Each for Indies—But Hays' Figures

As film rental chiropractors, producers have given in the neighborhood of 4,000 adjustments so far, it was estimated at the Hays office before the completion of the official compilation.

Calculating that every thrust cost an estimated $300, producers are in the hole slightly over a round million in their acclaimed efforts to let the little box office flourish.

In the home office alone it is figured 300 of the cases were disposed. Seven of the complainants were women and their charges, one loyalist avers, were okayed without scrutiny.

Most of the squawks were registered from around St. Louis, Omaha and Indianapolis. Otherwise the chiropractic work is reported by physicians' representatives to have gone over without a hitch.

While the compilation would seem to end the grand gesture, it is declared that adjustments will continue as often as the sickly inclined indie presents himself for the knuckling.

It is now revealed that as early as May, before the flock of publicity regarding the move was let go in July, producers on their own hook started knocking off ciphers.

Publix Site Sold

Salt Lake, Sept. 17.

Conclusion of the sale of the Granada (Publix-Marcus) theatre site to the W. T. Grant chain stores, has been effected. Transfer gave the consideration as $610,000.

This sale was practically executed last May. In June Publix-Marcus took over the house.

Everybody's Talking About the
FANCHON AND MARCO
"Ideas"
A FOX WEST COAST THEATRES ORGANIZATION
Ask Jack W. Loeb

COSTUMES FOR HIRE
PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS
BROOKS COSTUMES
143 W. 40TH ST. N.Y.C.

14 PORTLAND HOUSES GO NON-UNION IN BOOTHS

Portland, Ore., Sept. 17.

With the operators asking an increase of 20% from the big theatres for sound and 46% from the small indie houses, 14 indie theatres have expelled their union operators and are using non-union crews. Operators at the suburban houses asked for $70 weekly.

This action was taken following a meeting of the Managers' Asso.

G. T. Woodlaw, owner of the Capitol and Circle, both downtown, is at the head of a newly formed organization of 12 indies in the most serious attempt yet to make the city an open shop.

The opening of the new Rialto by Publix may be delayed on account of the labor trouble.

Houston Going All-Sound; Notice to Musicians

Dallas, Sept. 17.

Following a difference with the musicians' local in Houston regarding hours and overtime, all the stage hands at the Interstate, Publix and Loew's in that city have been given two weeks' notice. Meantime Houston with over 300,000 population will become all sound.

Interstate operates the Majestic, Loew has the State and Publix the Metropolitan and Kirby. Majestic, State and Met are vaudfilm. Houston is the only town in the state with three vaude houses.

Scranton Strike Settled

Scranton, Pa., Sept. 17.

Film operators employed by the Comerford chain in this city, Wilkes-Barre and Pittston, who struck last week and picketed every film house in the three cities while idle, have a contract now which runs until Sept. 1, 1931.

It gives them an increase averaging 15%.

Settlement of the strike came after the state department of labor had sent a mediator here.

Performances were not interrupted during the strike.

RAMONA INJUNCTION

Supreme Court Justice Frankenthaler has granted the application by J. Zimmerman, carpeting contractor, who holds unpaid judgments against the Ramona Theatre Corp., for an injunction to restrain the Ramona company from disposing of any of its property under the pretense of satisfying a chattel mortgage held by David Coran and the Coran Amusement Corp., and from interfering with the theatre and its contents.

The application was not opposed by the defendants.

Post-Card Plug

Warner Bros. are using postcards to plug songs written by Al Dubin and Joe Burke for "Gold Diggers of Broadway." Cards contain a portion of the words and music of "Painting the Clouds" and "Tip-Toe Thru the Tulips."

Other songs in the talker are listed in the order of their importance.

PUBLIX IN CINCINNATI; LOCATION IS REPORTED

Cincinnati, Sept. 17.

Entry of Publix in this city has advanced from the rumor to the reality stage. After many months reports concerning a Balaban & Katz house for Cincy, an option on a site for Public theatre has been obtained and other locations are under consideration.

It is said Publix has an option on a triangular piece of property at Parkway and Sycamore. It is opposite the Courthouse and five blocks from the established theatre district. In its favor over a further downtown location is the Parkway, a new boulevard which connects with all suburbs, a neighborhood free from auto parking restrictions.

About 10 years ago Balaban & Katz built the Capitol, Cincinnati's first picture theatre. They operated the house for a year or so and sold it to the Libson-Heidingsfeld-Harris interests, lately purchased by Fox.

The Cincinnati Enquirer, one of the nation's leading dailies, published the proposed Publix theatre story on the first page of its Friday edition. To explain to its readers what Balaban & Katz stand for and have accomplished in the picture exhibiting field, the story reprinted excerpts from Variety of a recent interview which A. J. Balaban concerning his policies.

Accountant Sues Keith's For Reducing Income Tax

On the ground that he saved the B. F. Keith Corporation and a number of its enterprises more than $250,000 in taxes, David E. Townsend, an accountant, has filed suit in the Supreme Court for $52,765 under an alleged agreement that he is entitled to a reasonable value for his services in getting refunds from the government on income and excess profits taxes, and that he should get a fifth of the total refund.

Townsend is now with the National City Bank.

The suit is brought not only against the B. F. Keith Corporation, but against the Peerless Amusement Co., Vaudeville Collection Agency, the B. F. Keith Vaudeville Exchange, the Dayton Operating Corporation and the Buckeye Amusement Co., for all of which he alleges he saved money.

The defendants contend that nothing is due Townsend, as he worked from 1919 to 1924 at $7,500 a year as expert, and whatever he did was part of that job.

Townsend says he got a tax of $184,489 paid by the Keith Corp. reduced to $2,545.

Wis. in Allied States

Washington, Sept. 17.

Wisconsin is now lined up with Abram F. Myers' Allied group.

Vote was taken last week, says Myers.

WEST COAST CASE NOV. 4

Los Angeles, Sept. 17.

U. S. District Court Judge James continued to Nov. 4 the case of the government against Fox West Coast theatres and other exhibiting and producing companies.

All charged with violation of the anti-trust act.

U FILMS IN KEITH'S

R-K-O has booked Universal's "Show Boat" and "Broadway" for all of its vaude (Keith's) theatres, weeks of Sept. 28 and Oct. 5.

Al Siegel at Studios

Al Siegel is at the Tiffany-Stahl studios at Hollywood.

T-S's p. a. left New York late last week, unknowing as to his stay on the coast.

22-Year-Old House Sold

York, Pa., Sept. 17.

Nathan Appell has closed the Wizard theatre, film house for 22 years. The site will be turned over for stores.

COLE'S ADVICE NOT TAKEN

Tells Texas Indie Exhibs to Act Individually

Dallas, Sept. 17.

Since their injunction against "arbitrary" arbitration of the Dallas Film Board of Trade (distributors' clique) was thrown out of Judge Claude McCallum's court because they couldn't raise their bond from $1,000 to $100,000, H. A. Cole, leader, advises members of Texas MPTO to file separate injunctions against the Film Board. Cole pointed out that this would cost each indie only a few hundred dollars (bond), and the organization would still hold an axe over the board.

No reports yet of any injunctions filed anywhere in the small towns. Officials of MPTO still claim that they haven't given up their fight for a blanket injunction.

Don C. Douglas, for Film Board, announces that arbitration will be resumed by the board. Douglas was responsible for putting the injunction on skates.

Fox Midwest Managers and Staffs Take Salary Cut

Chicago, Sept. 17.

It is understood that effective last week salaries of Fox theatre managers in the middle west were cut approximately 33 per cent. with reductions also occurring with other employes.

Managers receiving $125 a week henceforth will get $75 a week, and those whose stipend was $75 now get only $50.

Employment of only one manager for three or four theatres as an economy step also is seen.

Neighborhood Sew-up Is Started in Syracuse

Syracuse, N. Y., Sept. 17.

Climaxing a week of feverish activity on the local Rialto, the Brighton, first de luxe neighborhood house in this city, was sold Saturday by the Jocan Realty Corp. to the Salina Theatre Corp., of which Frank Sardino is president and general manager. Brighton, located at 2606 S. Salina street, was erected less than a year ago, and was held at $475,000.

Acquisition of the Brighton, both fee and feehold, is a new strategic move in the carefully planned campaign by the Salina Theatre Corp. to dominate the second run situation in Syracuse. It was preceded but a few days by another deal by which Sardino and the interests he represents purchased the Salina company's complete stock issue from the Ullmans of Buffalo.

The Salina Theatre Corp. thus holds the Syracuse theatre, at 572 South Salina street, largest of the repeat houses in the city, and valued at $750,000, in addition to the Brighton. Walter D. McDowell, who retired as managing director of the Strand a week ago, following the sub-leasing of that theatre to Warners, will serve in the same capacity at the Brighton under its new ownership.

M. C. as Window Display

Minneapolis, Sept. 17.

As an attraction for matinee crowds, the Minnesota, Publix, has handsome Gene Sheldon, master of ceremonies and director of the stage band, on "display" on the mezzanine floor week day afternoons between 2 and 4.

Patrons are afforded the opportunity of chatting with Sheldon at these times.

The attraction has proved a card for the fems, who dote on Sheldon, and matinee takings were boosted the first week he was on "display."

FOX HOUSES IN SMALL TOWNS OF TEXAS

Dallas, Sept. 17.

Karl Hoblitzelle will be William Fox's representative to locate sites in the small Texas towns for houses that may cost around $200,000 or less.

Hoblitzelle has disposed of his Interstate Circuit to Fox. He is to remain as its operator. That deal will be closed when the appraisals are finished.

Publix (Paramount) through the Saenger Circuit has acquired the Dent houses, mostly in the smaller towns, where Fox product otherwise might be shut out.

Fox has also added Consolidated Theatres, consisting of 17 theatres, mostly in Colorado. Capacities range from 400 to 1,200, with actual operation already taken over by Franklin's force.

Colorado theatres concerned are four suburban Denver houses; four in Boulder; two each in Delta, Montrose and Burango, and one each in Rocky Ford, Fort Morgan, Sterling and Walsenburg. Other Consolidated stands are: Two in Sheridan, Wyo., and a theatre at Rapid City, S. D. None of these sites will play stage units, all having straight picture policies.

Fox's Bronx Roxy

Fox has acquired a large plot at Southern boulevard and 163d, most thickly populated section of the Bronx, on which to build a large picture house.

Understood the theatre's name will be the Bronx Roxy.

NATIONAL SCREEN SERVICE
SOUND AND SILENT
TRAILERS

JACK HANLEY
In Fanchon & Marco's "Sweet Cookies" Idea

RALPH SPENCE
DIALOGUE FOR M-G-M

FAMOUS
MEGLIN KIDDIES
Featured by
FANCHON & MARCO

SLIM MARTIN
AND HIS BAND
Now at COLORADO THEATRE, PASADENA, CALIF.

Everts and Lowry
FEATURED BALLROOM DANCERS
In F. & M. "SCREENLAND MELODIES" Idea
This Week, FOX THEATRE, SAN FRANCISCO

BARNETT and CLARK
ORIGINAL TAP DANCERS
THIS WEEK—ORIENTAL, CHICAGO
TOURING PUBLIX CIRCUIT OF THEATRES
Direction WILLIAM MORRIS OFFICE

FOX TALKING PICTURES

HARRY ZEITS

speak for themselves and exhibitors who play them speak for their value

Have you learned from your box-office statements the money-getting qualities of these current FOX SUCCESSES?

If not wire
HARRY ZEITS,
New Bedford, Mass.,
and let him tell you
how FOX pictures are
cleaning up at his
STATE and NEW BEDFORD
theatres.

SALUTE
with
GEORGE O'BRIEN **HELEN CHANDLER**
William Janney, Stepin Fetchit, Joyce Compton, Frank Albertson
Directed by **JOHN FORD**

WILL ROGERS *in*
They Had To SEE PARIS
with
Owen Davis, Jr. Marguerite Churchill Irene Rich Fifi Dorsay
Directed by **FRANK BORZAGE**

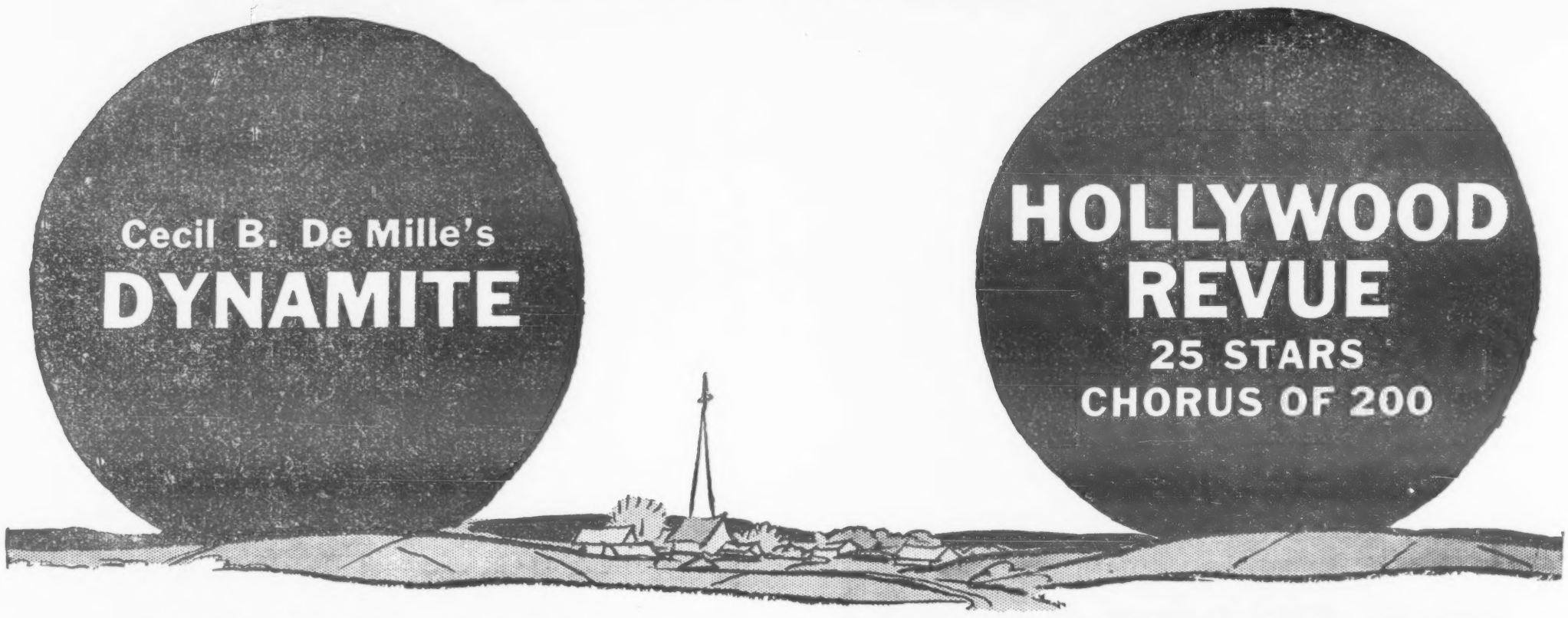
A JANET GAYNOR Talking Picture
4 DEVILS
with
Mary Duncan Charles Morton Barry Norton
Farrell Macdonald Nancy Drexel
Directed by **F. W. MURNAU**

THE GIRL FROM HAVANA
with
LOLA LANE **PAUL PAGE**
Kenneth Thomson Natalie Moorhead Warren Hymer
Directed by **BENJAMIN STOLOFF**

BIG TIME
with **LEE TRACY**
Mae Clarke Josephine Dunn Daphne Pollard Stepin Fetchit
Directed by **KENNETH HAWKS**

We'll tell the cock eyed world **IT'S A FOX YEAR**

THE BRIGHTEST SPOTS ON THE HORIZON!



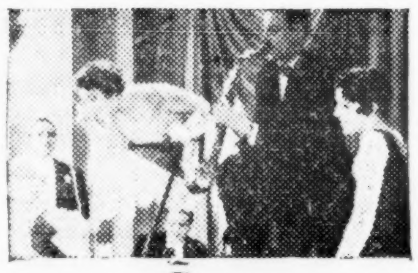
Cecil B. De Mille's DYNAMITE

7th WEEK OF CAPACITY BUSINESS *at Carthay Circle, Los Angeles* **$2 ROAD SHOW!**

More "Dynamite" openings and more typical M-G-M records in the offing for this greatest of all Cecil B. De Mille productions—

it has everything!

Youth



Song

Gaiety

Drama

HOLLYWOOD REVUE

FIRST POPULAR PRICED ENGAGEMENT *at Stillman Theatre, Cleveland* **SETTING NEW RECORD EACH DAY!**

CLEVELAND—First pop-price showing smashes long time record held by Jolson's "Singing Fool." Thousands turned away. Every day breaks previous day's mark!

PHILADELPHIA—At $2 sets new amazing figures at Aldine. All previous totals wiped away!

BOSTON—Standing room at Tremont. Each week beats previous one. At $2.50.

LOS ANGELES—Grauman's Chinese $2 engagement sets highest totals in history of house.

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THE METRO-GOLDWYN-MAYER LION · THE GREATEST STAR ON THE SCREEN

September 28th—Hearst Metrotone News—Two Issues Weekly Thereafter—on Film or Disc—The Super Sound Newsreel

THE DRAKE CASE

(Continued from page 15)

ing Mrs. Drake's adopted daughter, Georgia, a dose of what the daughter believes to taste like poison, the police siren is heard in the street and Lulu threatens to "get even." Mrs. Drake had previously been shown calling up the police and filing the complaint against Lulu.

Then the shots, the finding of Mrs. Drake's body and the trial of Lulu, who won't talk. Brought out, however, that Lulu was the first Mrs. Drake, the real mother of Georgia, and working in the house to protect her daughter, with the daughter not in on the know. The evil Mrs. Drake's scheme was to make a dope fiend of the girl and marry her off to her (Mrs. Drake's) own lover to grab an inheritance.

The "poison" given to the girl by her mother, it is brought out at the trial, was no more than a dose of bromides, a harmless sedative.

The murder finally found is Mrs. Drake's own working partner, Jepson.

No love interest, except that of the accused mother's efforts to protect her daughter, and not a chance in this court room for romance. The Georgia-Jepson affair is busted wide open by the uncovering of Jeppy's guilt. That may be another barrier in the way of "The Drake Case.

Gladys Brockwell does Lulu to perfection, nicely supported by the cast of principals. *Bige.*

Art MAHON
and
FLORENCE
TOURING PUBLIX THEATRES
"Say It With Flowers" Unit
Comedy Adagio Trio
WEEK SEPT. 14th
DALLAS (Home), TEX.
Direction
SAM BRAMSON
WM. MORRIS OFFICE

TITLE CHANGE

"Triumph of the Scarlet Pimpernel," British-made film that played the art houses some months ago, is now being shown in the daily change spots titled "The Scarlet Daredevil."

World Wide, which is distributing the film in this country, decided on the switch in titles in order not to confuse grind picture patrons who are not familiar with Baroness Orcazy's novel of the French Revolution.

WHY LEAVE HOME?

(ALL DIALOG)

Fox production and release. Directed by Raymond Cannon from an adaptation of "The Cradle Snatchers," by Robert S. Carr. Music and lyrics by Conrad. Mitchell, Gottler. Dialog by Walter Catlett. Western Electric recording. At the Hippodrome, commencing Sept. 14. Running time, 70 minutes. Cast includes Sue Carol, Dixie Lee, Jean Bary, Nick Stuart, Richard Keene, David Rollins, Walter Catlett, Jed Prouty, Gordon De Main, I. Chase, Dot Farley, Laura Hamilton.

"Why Leave Home?" the screen version of the farce comedy, "The Cradle Snatchers," is good program entertainment, but hardly anything more. The domestic jumbles that made the play such a hit are too perfectly scrambled in the film. Despite the cut-and-dried series of dove-tailed coincidences, there are enough laughs in the lines and stereotyped mix-ups to keep the average audience from boredom.

The highlight of the picture version is an elaborate night club set and garden, where the three husbands and the boys' girl friends and the three boys and the husbands' wives shuffle around before gradually working into the melee which comes with recognition.

One bull's-eye view of the garden, showing the principals madly scrambling after one another, with a bouncer in the lead giving it a Mack Sennett touch, is immediately followed by a close-up at the fountain.

The requirements of the club that its guests be masked is a good gag for suspense, since it permits hubbies and wives to admire one another, although on a dual cheating basis.

Credits for performances are most impartial, since the nine principals involved all have the same opportunities. Sue Carol, as one of the show girls, and Nick Stuart, as one of the college trio, get a little better break than the others in some special necking sequences. Sue also sings the theme song from her perch on the revolving orchestra pit in the club.

The college lads teaching the wives to blackbottom in the apartment before the trip to the resort is also a laugh-getter. The picture version makes it very emphatic that the boys are just boys and escorting the married femmes simply to get dough to entertain their showgirls. And the theme similarly stresses the girlies need a meal when accepting the invite of the three hubbies after the boys have called off another date. *Waly.*

German-Made Pictures

Berlin, Sept. 4.

FOOL OF LOVE

"The Fool of His Love" (Terra United Artists), premiere, Mozart Saal. Olga Tschechowa, Russian actress, who did so nicely in the lead of "Moulin Rouge," takes her first at direction. She has done a very workman-like job. There are moments of delicacy which suggest the feminine touch. If she develops in this field, there should be a distinct place for her work.

The scenario is from the comedy "Poliche," by Henri Bataille. Like most modern French dramas, it is conventional and old fashioned—the French theatre has been dead for 20 years.

Old, old fable about the man who loves but is never taken seriously. When he finally does win the girl through a trick, it is only to lose her shortly afterwards to the sportsman whom she really loves.

Trite as it is, the leading role is a fat one, and the Russian actor Michael Checkoff makes the most of it. He is a player of very exceptional qualities. When learning simplicity and subtlety are the first demands of the screen, he may develop into an international star.

THE LAST FORT

"The Last Fort" (Nationalfilm), premiere, Titania Palast. Four excellent character actors, Heinrich George, Alexander Granach, Fritz Odema and the lately deceased Albert Steinruck, make this film worth looking at. Otherwise, it is way below standard as regards scenario.

Concerns four adventurers fighting against the French in Africa. The Fench major is captured and his daughter arrives to try to free him. All four are interested in the girl, but the lieutenant really falls in love with her, and, freeing her father, goes off with her. But when his comrades are attacked he returns to fight with them, and the girl finds him again, badly wounded in a hospital.

The role of the girl is flat enough, but Maria Paudler makes it even less palatable by her superficial playing. Kurt Behrendt has done much better work than this, and he must regret his name used as director.

"Sinful and Sweet" (Hom Film), premiere, Titania Palast. Anni Ondra is a real little trooper who knows how to be comic without clowning. Also, clothed or unclothed, she measures up to international standards.

Here she plays a Parisian artists' model who applies to a rich American painter looking for a subject. She has already met him and even been brought to his house by his own automobile.

He becomes interested in her, but, going to call on her, finds the baby of a neighbor in her bed. Much depressed by what he believes to be continental immorality, and gives her the American high hat.

That evening he finds her at a ball where she has had a trifle too much champagne and, when he accuses her of loose living, she considers committing suicide.

An old professor, sorry for her, takes her home with him, and she drinks, without knowing what it is, a bottle of his newly discovered youth-bringing serum.

The American has seen the girl disappear and, getting the baby, brings it to the apartment of the professor. But the girl explains that it is not her child.

The professor finds the baby instead of the girl and believes that his serum has been a tremendous success.

The direction of Karl Lamac is well above the German average, and a new French leading man, Andre Roanne, is a double for Jimmy Walker.

Miss Ondra is a possibility for the States.

DICE OF FATE
(British Made)

"The Dice of Fate" (British Instructional), premiere, Universum. In Germany everything connected with India is swallowed whole. They like to play with the idea of Indian philosophy and make themselves believe that they are in sympathy with them, although, of course, this is nonsense. So this rather silly story will do fairly well on account of its atmosphere.

It has a fairy-tale-like quality and concerns two kings, a very good and a very bad one, rivals for the hand of a princess. The naughty king does everything that isn't in Hoyle to win the girl away. His final gag is to win his kingdom with loaded dice.

All the roles are taken by real Indians and very good work is turned in by Himansu Rai as the menace. Seeta Devi as the princess is good to gaze upon.

Audiences who like artistic hokum should be a pushover for this.

BATTLE FOR PARIS
(Russian Made)

premiere Capitol. Not much of a story to this Russian feature, but, for all that, a masterly film.

During the siege of Paris by the Germans in 1830 a little shopgirl meets a soldier in a dance hall. They are planning to marry after the victory which they are expecting daily.

Hopes are dashed by the capitulation of the authorities. Many of the citizens of Paris are not in agreement with this paper defeat, and, forming themselves in communes, attack the civic troops.

The little girl and the soldier are on opposite sides. After weeks of bloody guerilla warfare the communes are at last stamped out. But the last scene of the film is a dying hand writing the words in blood: "Vive la Commune!"—a portent of the coming French Revolution.

Leading roles are well enough played, but it is the extraordinary types in every minor role that give the film its individuality. The two young directors, Kosinziw and Trauberg, prove that they can deliver almost as brilliant work as Eisenstein and Pydowkin. It seems that the Russian actors are so colorful and virile that it is almost impossible to make a bad film with them.

Pie for the sure seaters.

THREE SUCCEED

"Three Succeed" (Engels Film) Premiere Marmorhaus. One of those German comedies that hardly annoys a Teutonic audience at all. They are used to them as every-day diet.

But heaven help the exhibitor who tried to show one in New York! They cost 30 cents and look as though they cost even less.

This one has as its leading figure a young German who leaves a good job in a factory to go to America. There has been trouble made by communistic agitators where he has been employed and, as he is the only one leaving, is suspected and followed by a detective.

On the train he meets a young girl who has gotten on the wrong train. He gives up his American plans and returns to Berlin to ask for her hand. Back in the factory, the boy is responsible for the discovery of a band of crooks who are stealing important documents.

Hans Brausewetter, eternal German juvenile, plays the lead with a good deal of lightness and humor and Renate Muller proves herself a comer.

MEN

"Men Without a Profession" (Deutsches Lichtspielsyndikat), Premiere Ufa Palast am Zoo.

Harry Piel was the first German stunt man and he has stuck tenaciously to his position. Realizing that the old "Perils of Pauline" tripe no longer draws even in the shooting galleries, he removed the nonsensical black makeup from his eyes and engaged himself a scenario writer.

Robert Liebmann is responsible for the present conventional film, but it holds some highlights of comedy. The original idea, that something called the white slave trade really exists, is the motivation. Harry plays the detective who returns from South America disguised as a well-known trader whom he has arrested. He falls for

(Continued on page 29)

BENNY MEROFF

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Marguerite Hamilton
FEATURED IN
F. & M. "COLUMNS" Idea Thanx to Gae Foster Miss Fanchon

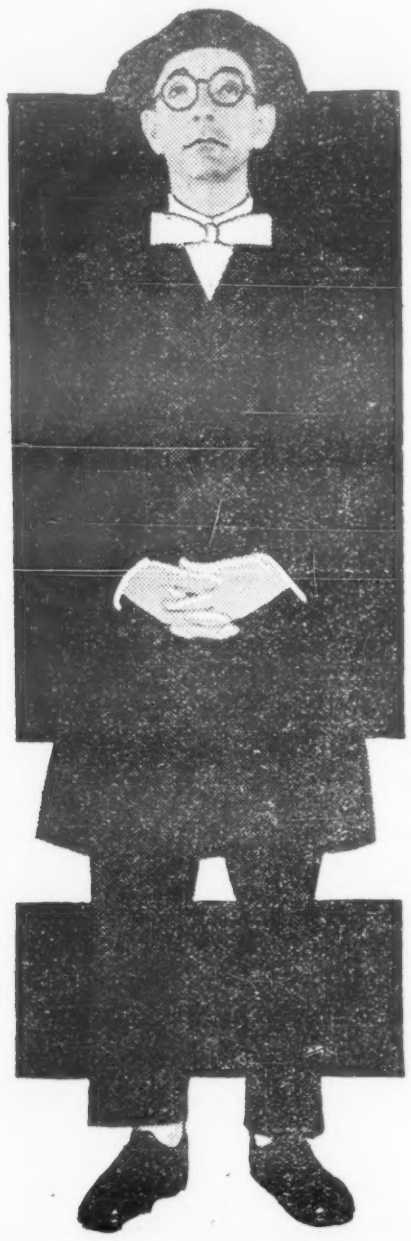
MABEL AND MARCIA
Featured in F. & M. "KISSES" Idea
Thanx to Gae Foster and Miss Fanchon

JONES and HULL
Featured in F. & M. "SWEET COOKIES" IDEA
Thanks to FANCHON & MARCO

DANCING JEWELS
TIFFANY TWINS
Featured in FRANK CAMBRIA'S "JAZZ CLOCK STORE"
NOW AT PARAMOUNT, BROOKLYN Entire Publix Tour to Follow
PAUL ASH SAYS:
"I predict that the TIFFANY TWINS will be TWO of our COMING STARS."

TO ALL THEATRICAL MANAGERS THROUGHOUT THE WORLD...

May I thank all of you, also my dear friends and personal managers, Morris & Feil, with whom I have been associated within the past 15 years of my vaudeville career, for your splendid co-operation. It has enabled me to reach the height of my ambition, which was to entertain the public in a satisfactory manner.



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IS A TREMENDOUS LAUGHING HIT IN

"A Timely Sermon"

This Week, Sept. 13th, Paramount, New York

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With CHARLES NIGGEMEYER'S PUBLIX UNIT

"MARATHON FROLIC"

MANY THANKS TO ABE LASTFOGEL AND HARRY LENETSKA

TO MR. HARRY RAPF: I THINK MY IDEA EVEN BETTER NOW, IF YOU KNOW WHAT I MEAN

The ALL
LAUGHING
LAUGHING
LAUGHING

"THREE

"This one is a humdinger. 'Three Live Ghosts' is one of the funniest movies Detroit has seen in a long, long while."
—*Detroit Times*

ALL
HOWLING
HOWLING
HOWLING

Presented by
Joseph M. Schenck
Directed by
Thornton Freeland

LIVE

"'Three Live Ghosts' has just as many laughs tucked away in its talking material as it possessed on the stage. Has a cast that closely approaches perfection."
—*Detroit News*

ALL
ROARING
ROARING
ROARING

MAX
MARCIN
Production from the stage play "Three Live Ghosts" by Frederick S. Isham

GHOSTS"

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TALKIE
SENSATION
of the
YEAR

UNITED ARTISTS
WOW!

with Joan Bennett, Robert Montgomery, Claude Allister, Charles McNaughton, Beryl Mercer

a B.O. record-breaking non-stop flight

Sally O'Neil and Jeanette Loff. From the story by Corey Ford. Adapted by Joseph Franklin Poland. Supervised by William Conselman. Directed by Leo McCarey.

The ace of talking comedy is flying high!

EDDIE QUILLAN—by unanimous choice of press and public—the funniest comedian in talking pictures, continues his box office record-breaking flight in THE SOPHOMORE.

The latest B. O. record to fall before the Comedy Ace is the Earle Theatre, Philadelphia, where THE SOPHOMORE opened Sept. 6, and played to $600 more than any previous opening day the past season.

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Eddie Quillan and Sally O'Neil sing "Little By Little," one of the greatest song hits ever heard from the screen, written by Walter O'Keefe and Bobby Dolan, famous Broadway song writers. Eddie scored a coast-to-coast hit on the radio singing this big song hit.

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Eddie Quillan in personal appearances at the Paramount Theatres, New York and Brooklyn; Earle Theatre, Philadelphia; and the Harris and Sheridan Square Theatres, Pittsburgh, has received tremendous ovations, attesting the popularity of the talking screen's latest comedy sensation.

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$5,000 for week
PRINCESS THEATRE
Toledo, Ohio

REPORT FROM PITTSBURGH
"Better than 'The Freshman'."
Harris Amusement Co.

PATHÉ

All music - all sound - all dialogue

German-Made Pictures

(Continued from page 25)

a young girl who is in the net of the gang.

At this rate, Harry should be able to keep going for several years to come, although none of his films are ever likely to get a showing in the States.

SMUGGLER'S BRIDE

"The Smuggler Bride of Mallorca" (Ufa), premiere Ufa Palast am Zoo.

Jenny Jugo has a good following here and should not lose any on account of this film. Its scenario is not brilliantly original, but suffices to present her in her best light. She is always engaging to look upon and their is no deep emotion required.

In a small Spanish town the gay Rosita has two suitors, Pedro and Andrea, fishers by trade. She is also desired by Tolomeo, rich man of the village.

The latter persuades Andrea to take part in a smuggling expedition and Rosita and Pedro go with him. At an inn where the booty is to be delivered Tolomeo has Rosita kidnapped. Trying to rescue her, Andrea is shot but Pedro breaks through the crowd and does it. As Tolomeo is going to shoot him he is arrested by the police.

Hans Behrendt, director, gets all that can be gotten out of this thin theme, making use of the beauty of the Spanish landscape and the local color to its full.

Enrico Benfer and Clifford MacLaglen fill in nicely as the suitors.

"Adieu Mascotte" (Ufa), premiere Universum.

Lilian Harvey is a great favorite here and well liked in London. Deservedly so, for she has a good deal of fragile charm and has learned her comedy oats. One should be careful of photographing her too much in direct profile.

The picture, directed by Wilhelm Thiele, is about up to her average. It concerns Mascotte, usual Parisian artist model, who to aid a sick friend auctions herself off at a ball. She is bought by Jean, a novelist, merely to annoy his wife, Josette, who is flirting outrageously with Gaston, young man of the world.

When Mascotte comes to him next day to keep her promise, he is about to dismiss her but finding a farewell letter of his wife, tells her to remain. She then offers her services to him to go around with him and make everybody believe that they are having an affair. Thus getting the wife jealous.

The scheme succeeds, but meantime, Mascotte and Jean have fallen in love with each other.

Rest of a good cast included Ego Sym, who suggests Conway Tearle; Harry Halm, nice light comedian, and Marietta Millner. *TYRAS.*

Lena Malena, Christie, short.

Marion Byron, "Playing Around," FN.

Chasing Through Europe

(No Dialog—Effects)

Fox production and release. Synchronized with about 5% in sound. Sue Carol, Nick Stuart and Gustav von Seyffertitz are featured. Directed by David Butler and Alfred Werker. Cast includes Gavin Gordon and E. Alyn Warren. At Loew's New York, one day (Sept. 13), half double bill. Running time, 62 minutes.

Mild but worth a place on a double bill. The story is slim but contains a light laugh or two and several thrilly newsreel shots including an interesting double exposure of Il Duce and the Prince of Wales, Mt. Vesuvius in action as background.

Nick plays the part of a newsreel cameraman on a roving assignment. The kind of job every newspaperman and cameraman has wished for since he was crazy enough to take up the work—but never gets.

Stuart is having one glorious time jumping across to Europe and bandying about London when romance overtakes him. Linda Terry (Sue Carol) unhappily promised as wife to a chap she despises gets into a jam with her guardian and would be fiance right under Nick's nose. Naturally Nick interferes. The villains are bigger than Nick but what's that in a picture? Nick bowls both over and elopes—platonically—with the girl. They first go to Paris.

On, in and about the Eiffel Tower the guardian, who by this time has become some kind of a crook in addition to being a bad smelling oyster anyway, tries to have Nick pinched for kidnapping the girl. But French ideas of romance prove superb and the kids escape to Rome. The two villains follow.

In the Italian capital the story gets its happy ending. The villains are arrested and the two kids set off for the States and of course the altar.

MIDSTREAM

(10% Dialog)

Tiffany-Stahl production and release. Ricardo Cortez and Claire Windsor featured. In cast: Montagu Love, Helen Jerome Eddy, Larry Kent. Directed by James Flood. Musical score by Hugo Riesenfeld. Synchronized by RCA Photophone. Story by Bernice Boone. Adapted by Frances Guihan. Titles by Frederic and Fanny Hatton. At Loew's New York one day, Sept. 12. Running time, 85 minutes.

Good feature for the daily changers. With a little editing it would make the grade in the split-week neighborhood houses.

Film has about 20 minutes devoted to scenes and arias from the opera "Faust" interpolated, with the singers of the operatic roles drawn from the concert field. Director Flood, in an attempt to develop his story, which deals with rejuvenation, also the theme of "Faust," allows the opera stuff to run too long, a fault that might easily be remedied by application of the shears.

Jim Blackstone (Ricardo Cortez), Wall street operator who has seen youth and romance pass him by while he has been accumulating wealth, falls in love with his next-door neighbor, Helen Craig (Claire Windsor). To win her he travels abroad, where he submits to a rejuvenation operation. Emerging as a young man, he cables of his own death, and then reappears in New York as a nephew who has inherited everything. The young-old boy wins the girl away from a youth of her own age.

On the eve of their marriage they attend a performance of "Faust." The girl's comments on the performance finally cause the financier to break down, the resultant shock causing the old man to be his age. When the young girl takes a runout on learning that her youthful lover is really a man old enough to be her father, he finally decides to get hitched to his private secretary, who has been faithful to him for a score of years.

Cortez, Miss Windsor and Montagu Love handled the dialog sequence at the finish in neat style, with Miss Eddy also worthy of favorable mention for the manner in which she plays a minor role.

Rejuvenation as a subject for the screen has an element of newness.

Under Greenwood Tree

(BRITISH MADE)

(Some Dialog)

London, Sept. 7.

Produced by British International. Directed by Harry Lachman and adapted from Thomas Hardy's novel of same title. Dialog by Frank Launder. Camera: Claude Friese-Greene. RCA recording. Running time 90 minutes. Pre-viewed at the Regal Theatre, London, Sept. 5.

Fancy ..... Marguerite Allan
Dick ..... John Batten
Shinar ..... Nigel Barrie

A very difficult picture to review. In its favor are the excellent direction, perfect recording and beautiful photography. Set off by a weak story and poorly cast leads. Also some dialog between the juvenile leads which should never have been recorded; affected, unnatural and inept.

Someone with big ideas ought to give Lachman a proper break. He has got so much of beauty and holding power out of a thin thread of story and a company composed almost entirely of extras that with a strong subject and a reasonable cast he should touch the front rank of direction.

In Hardy's novel there is no story; in the adaptation all there is consists of the Squire (Shinar) buying an organ for the parish church and so dispossessing the village choir which has existed for generations. Shinar does this so he can get close to the village school-marm, who is a newcomer and can play an organ. He bribes a fortune-teller to make the girl believe she must marry him, but Fancy discovers this and walks out on him in front of the church.

Opening with preparations for Christmas carols, Lachman, with a choir played by extras who are perfect types, keeps away from the story as much as possible and plays on the theme of the march of prog-

(Continued on page 32)

JOE TERMINI

"The Somnolent Melodist"

WORLD RENOWN

An International Favorite

JOE TERMINI

A Universal Comedy Hit

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"Echo"—"Minutes after Joe Termini had finished his turn the audience were still applauding—created a furore—he's the RAGE OF LIVERPOOL."

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"Truth"—"The funniest comedian Sydney has ever known."

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"Weekly Record"—"Different from any other comedian, Joe Termini is the American Grock—created such a sensation that he put the show out of joint."

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"Irish Independent"—"Joe Termini is the biggest musical clown America has sent us."

BERLIN

"Morgen Post"—"An extraordinary attraction, a skilled musician but also a natural, neat irresistible comedian."

CLEVELAND

"Plain Dealer"—"Joe Termini, who has been aptly termed the Will Rogers of music, clowns most divertingly—carries top honors at the Allen. His great success here three weeks ago caused numerous requests for the return engagement."

NEW YORK

(Variety)—"Joe Termini, held over (Academy), did a rompaway—oke for comedy while the instruments were ear soothing."

This Week (Sept. 14), Michigan, Detroit, Mich. Dir. WM. MORRIS

"WHITEY" ROBERTS

FIRST NEW YORK APPEARANCE

Paramount, New York, Now (Week Sept. 13)

Paramount, Brooklyn, Next Week (Sept. 20)

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NOW FOX THEATRE, SAN FRANCISCO DIRECTION MARCO

GIL LAMB

This Week, ORIENTAL, CHICAGO Direction: SAM KESSLER

With the New Season—Add to the Hum,
Get Ginger—Get Going—Here They Come!

Nothing like a good start. Make it a running one. Now!

In the show business everyone has something to sell.

What have you?

Who knows it?

Or of it?

Why not tell?

Who?

Everybody?

Yes.

How?

In "Variety"?

Yes.

Why?

Because.

What?

Yes.

AN OPEN MESSAGE OF THANKS!

MY SONG OF THE NILE
By AL BRYAN and GEO. W. MEYER
From "DRAG"

AM I BLUE?
By GRANT CLARKE and HARRY AKST
From "ON WITH THE SHOW"

TIP TOE THRU THE TULIPS WITH ME
By AL DUBIN and JOE BURKE
From "GOLD DIGGERS OF BROADWAY"

PAINTING THE CLOUDS WITH SUNSHINE
By AL DUBIN and JOE BURKE
From "GOLD DIGGERS OF BROADWAY"

MAYBE, WHO KNOWS?
By TUCKER, SCHUSTER & ETTING

WHY DID YOU?
By CARMEN LOMBARDO and MARVIN KIPPEL

SMILING IRISH EYES
By HERMAN RUBY and RAY PERKINS
From "SMILING IRISH EYES"

LET ME HAVE MY DREAMS
By GRANT CLARKE and HARRY AKST
From "ON WITH THE SHOW"

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Under Greenwood Tree

Continued from page 29

ress from the pathetic angle as represented by the forcing out of the instrumentalists composing the choir, whose posts—and instruments—have been handed down through generations.

Choir practices, a rural party with barn-dances and quartet singing (the Gotham Quartet was used here and records equisitely), all the atmosphere touches building up the forlorn despair of the old gaffers when the choir is displaced, are finely done. Composition is always faultless, and nothing is hoked.

As a contrast to jazz and backstage, it is a sweet piece of work. Whether it will stand up for a public used to snap and hectic sound and movement is another matter. Certainly it is a clean and pretty picture. But this reviewer doubts, because of the story and the weak juveniles, whether it is box office despite the talker shortage on this side. *Frat.*

JEALOUSY

(All Dialog)

Paramount production and release. Starring Jeanne Eagels. Jean de Limur, director. Adapted by Garret Fort from Eugene Walter's stage adaptation of French play by Louis Verneuil. John D. Williams' dialog. At Paramount, New York, week Sept. 13. Running time, 66 minutes.

Yvonne.....Jeanne Eagels
Pierre.....Frederic March
Rigaud.....Halliwell Hobbes
Renee.....Blanche Le Clair
Clement.....Henry Daniell
Charlotte.....Hilda Moore

Notable performance by Jeanne Eagels doesn't go far enough to help "Jealousy" to become better entertainment for picture audiences than its story permits it to. One of the most inexpensive (to produce) of last season's dramatic shows, calling for but two characters and a single set, "Jealousy" was similarly economical for screen usage. That might be the best reason for its selection. Otherwise it does little more than sell Miss Eagels a a personality and an actress, although that's doing the same thing over again with Miss Eagels after "The Letter." All of "Jealousy's" drawing will be done by the star.

"Jealousy" as a picture has not greatly changed the original narrative. Film version also ends with the murder by Miss Eagels' husband of her wealthy but lustful ex-keeper. The play had the jealousy-wracked couple residing together before marriage. The picture begins with their marriage.

Will take about five minutes for average audiences to forget how very British the accents are. And then so much longer for this story to get going.

The jobs done by Frederic March as the husband and Halliwell Hobbes as the heavy-holding scoundrel compare well enough with Miss Eagels'. *Bige.*

Cast for "Vagabond Lover," RKO, Rudy Vallee, Sally Blane, Norman Peck, Danny O'Shea, Eddie Nugent, Marie Dressler, Nella Walker, Charles Fellon, Harry McCoy. Marshall Neilan directing.

Ned Sparks, Bebe Daniels next, untitled, Radio.

Seena Owen, "The Children," Par.

Pat Collins, Gertrude Astor, for Fannie Brice picture, UA.

Barbara Kent, Harry Stubbs, Scott Kolk, for "Deadline," U.

When Moscow Laughs

(RUSSIAN MADE)
(Silent)

Mezhrapom-Russ production. Released by Amkino. Directed by B. Barnet. Photographed by V. Francisson. Original story by V. K. Turkin, V. G. Shershenevitch and B. Barnet. Edited and titled by Shelley Hamilton. Cast includes Anna Stern, V. Mikhailov, W. Fogel, Kowal-Samborski, Mme. S. Birman, and P. Pol. At the Film Guild, New York, Sept. 14. Running time, 60 minutes.

The title is misleading. Amkino realized this. They thus have provided an alternate tag line, "The Girl With the Bandbox," which suits better. Even a district attorney will admit that Moscow is nil in this filmfoto. As for story it's just sarsaparilla. Character describing titles that come after the filmed action makes the yarn all the weaker. But the acting is good. So is the direction.

For exhibition purposes in the States, however, the picture belongs exclusively arty. Its best bet even then being a double feature bill.

For only the arty can sympathize with a peasant girl who marries a farmer whom she has only seen once before and then under a bench in a railroad station just to give the book carrying milkman a place to sleep.

It's a striking example of Russian sentiment—it runs to extremes. When the actors in the picture are serious they are grim. When they attempt humor they are ludicrous. And the comedy in this picture is no exception.

Natasha is a peasant girl. She does homework in millinery. Her output is bought by a big-town mode shop where for some unexplained reason the girl also maintains a sleeping room. The Russian

(Continued on page 55)

Enter....

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EASTMAN *Sonochrome Tinted Positive Films* translate every mood of the screen into color. Their sixteen delicate tints lend subtle atmosphere to every scene....Better still, they are so adjusted that they give pleasing, faithful, sound reproduction....Best of all, they are available at a cost no higher than that of black-and-white.

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EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK

Picture Possibilities

"Murder on the Second Floor"—Favorable

"MURDER ON THE SECOND FLOOR" (Melodrama, A. H. Woods, Eltinge).

Mystery play with novelty written into it. May make a talker. *Ibee.*

"Scarlet Pages"—Favorable

"SCARLET PAGES" (Melodrama, A. H. Woods, Morosco).

One of the most interesting of the new dramas and one that should be well suited for a talker. *Ibee.*

"Remote Control"—Favorable

"REMOTE CONTROL" (Jones & Green, melo, 48th St.).

Crime mystery in broadcasting studio. Furnishes many angles for popular fan appeal and should make a better picture than play. First rate dialog chances. *Rush.*

"Philadelphia"—Unfavorable

"PHILADELPHIA" (Comedy drama, Ashcraft Productions, Mansfield).

An uneven play mixing police, district attorney, lawyers and gangsters in one pot. *Ibee.*

"Hawk Island"—Favorable

"HAWK ISLAND" (Thomas Kilpatrick, Melodrama, Longacre).

Crime story of novel angles leading to punch denouement and capable of first rate manipulation for the screen. *Rush.*

Fox's Boston Site O. K.

Boston, Sept. 17.

By the action of Mayor Nichols in signing the order of the Board of Street Commissioners discontinuing as a public way Tamworth street, the last obstacle in the path of the Fox interests which plan to erect a $10,000,000 26-story office building theatre, was cleared away. The building will be on the site of the Hotel Touraine and adjoining property.

The right to erect such a building as the Fox people contemplate has been taken through the courts with the decision favoring the Fox interests.

New Keith's, Philly?

Philadelphia, Sept. 17.

A strong report not finding ready belief is that a downtown theatre to seat 3,000 is being promoted for Keith's.

The source of the report is known to be reliable and the best informed say it is well based.

Keith's has no vaude theatre here. Under its present policy of preferring vaudfilms to straight vaude, it is unlikely the proposed house contemplates the big time.

WEST COAST NOTES

Harry Beaumont directing "Rosalie" for M-G.

Lloyd Bacon directing "The Other Tomorrow," FN.

J. F. Dillon to direct "Spring Is Here" for FN. Alexander Gray, Bernice Claire and Inez Courtney in cast.

Chester Morris opposite Alice White in "Playing Around," FN. Richard Carlysle and Ann Brody in cast.

Catherine Ward, Mickey Bennett and Warner Richmond added to "Jazz Queen," FN.

Loretta Yound added "The Man," WB.

Holmes Herbert added "Ship From Shanghai," M-G-M.

Armand Kaliz and Jocelyn Lee added "The Children," Par.

Shep Camp added "Vagabond King," Par.

Adrienne Dore, Jane Keithly, Eugene Pallette, E. H. Calvert and Phillips Holmes for "Painted Heels," Par.

Will King to "The Fatal Forceps," Christie.

Doris Anderson's new agreement as Par writer.

John B. Litel added "Flattering Word," WB short.

Edna Murphy, Lloyd Hamilton, Vera Lewis, B. B. B., William Orlamond and Lloyd Ingraham added "Wide Open," WB.

Leo McCarey to direct race track yarn, starring Eddie Quinlan, Pathe.

Fred Scott, tenor, male lead "The Grand Parade," Pathe.

Harry O. Hoyt to direct "Creation," Halperin Bros.

John Robertson to direct "Deadline," U.

"Dangerous Business," first of series produced by E. and V. Halperin for T-S.

Marie Dressler, "Dangerous Woman," Christie two-reeler.

Geneva Mitchell, "Son of the Gods," FN.

Helen Wehrle, "Playing Around," FN.

Educational making Mermaid comedy with Eddie Lambert, Anita Garvin, Robert Graves and Fred

(Continued on page 76)

"Trespasser" in Nov.; Starting to Play Outside

United Artists has started to release the Joseph P. Kennedy-Gloria Swanson talker, "The Trespasser." It starts at the United Artists theatre, Detroit, Sept. 20, and in other houses, mostly in October, for the commencement.

"The Trespasser" won't find an opening in New York at the Rivoli, where it is aimed for, until early November, through previous bookings for that house by Paramount. A set rule for the Rivoli and Rialto, New York, is that no picture can remain in either for over six weeks.

"Trespasser" received its world premiere last week in London, England, though an American-made talker.

Stalled With Organ

An answer of Harry Schneider of the Arverne theatre, Arverne, Long Island, to a suit by the Robert Morgan Organ Company to collect a balance of $4,000 on a $6,770 organ was thrown out in the City Court last Friday on an application by the organ company for a summary judgment, which was granted. Organ company alleged that Schneider said he intended to delay the suit as long as possibe to keep the organ during the summer months.

Schneider is also alleged to have said he didn't want the organ any longer because sound devices had been installed in the theatre.

The organ was originally sold by the American Photo Player Co., which took a chattel mortgage on it and turned it over to the plaintiff.

Captures a Burglar

Reading, Pa., Sept. 17.

A burglar who entered the Park theatre here was captured single-handed by Michael Stolz of Perth Amboy, N. J., asst. mgr. of the house.

He turned the bad man over to the police.

Warners' 278 Shorts

Warner Bros. announced it will release 278 talking shorts during '29-'30.

Bryon Foy will make 78 of these on the coast, and Muray Roth will do the rest in the Brooklyn studios.

Guerringer Away

New Orleans, Sept. 17.

Ordered to rest for two months by his physician, Bill Guerringer, Paramount southern exec, has gone to California.

Frank Hope, Loew publicity department, sent ahead to stir up things for Davey Lee's appearances on the road.

Denison Clift returned to New York yesterday, after 18 months in England.

Buddy Roosevelt and Churchill Ross, "Ropes," U.

Maria Alba and Walter James, "Three Godfathers," U.

RADIO TOPS SHOW WORLD

RKO WINS BIG RADIO TITAN PRODUCTION

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Radio Pictures extends its thanks and congratulations to the scientists whose unflagging zeal made possible the myriad wonders of sound and dialog as reproduced in "RIO RITA" . . .

To the engineers whose skill and inventive genius contribute so vitally to this motion picture marvel of all time . . .

To FLORENZ ZIEGFELD for his own mighty showmanship merged and blended into this great box-office property.

To BILL LE BARON, master showman, who takes his merited place on top of the heap.

To HARRY TIERNEY for his sublime score; JOSEPH M'CARTHY for his fine lyrics; GUY BOLTON and FRED THOMPSON, who wrote the original book.

To LUTHER REED, who directed "RIO RITA" and joins the select circle of greatest directors in the world.

To BEBE DANIELS whose voice and dramatic art will prove twin sensations.

To BERT WHEELER, who puts a terrific comedy smash into the show.

To JOHN BOLES for "the greatest baritone in the world" and fine distinction.

To ROBERT WOOLSEY, who keeps pace with WHEELER in nailing laughs.

To VICTOR BARRAVALLE, for his musicianly genius; MAX REE, for the finest settings the screen has ever known; MAESTRO CIMINI and his chorus of 200 operatic voices; to the dancing ensembles and glorified beauties!

To ROBERT KURRLE A. S. C., for the magic photographic effects.

To PEARL EATON for introducing a new note in dance direction.

To TECHNICOLOR for outdoing itself in amazing flash scenes.

In All Truth . . . In All Sincerity . . . In All Logic . . .

The EIGHTH WONDER OF THE WORLD

Radio PICTURES

The Miracle Workers

N. V. A. Sanitarium, Saranac, Handsome Home for Ailing Actors, Dedicated Sunday

Saranac, N. Y., Sept. 17.

"The actor is the backbone of the show business. It is our duty to look out for him," said A. J. Balaban, representing Paramount-Publix, and one of several speakers at the dedicatory ceremonials Sunday for the imposing sanitarium here of the National Variety Artists.

Everyone present among the 200 looking over the handsome home for ailing actors was impressed by the building, inside and out, and more so for its purpose. The N. V. A. sanitarium cost $800,000, and looks it. There are but accommodations in the entire edifice for 125 patients In this city at present are 50 invalid professionals, looked after by the N. V. A., who will be removed to the new San when formally opened around Oct. 15.

E. F. Albee supervised the commencement of this departure in stage annals. He borrowed the idea by consent of William Morris from the Jewish Theatrical Guild, which was formed with its objective a non-sectarian hospital in the Adirondacks for any member of the profession.

Eddie Cantor, recently elected N. V. A. president; William Morris, with a summer home in Saranac; Pat Casey, representing all of the variety managements, and Col. Charles E. Bray completed the sanitarium.

80 Guests on Special

A special train of seven cars was run up and back from Saranac with 80 guests of the N. V. A., representative of all of the show field. The train was commanded by William H. Gengebach, New York City passenger agent, he accompanying the special on Saturday midnight and returning with it Sunday night.

In between, the guests were taken by an especially detailed Pathe sound truck, saw the sanitarium and the ceremonies, were driven by volunteer cars chauffered by the town's merchants to places of interest nearby, and before and after, enjoyed the most generous hospitality of the Morris family at their elegant camp on the border of Saranac.

Dr. Mayer in Charge

Dr. Edgar Mayer, the first and last hope of the mountains, will be in charge of the sanatarium's staff. Its elaborate laboratories are open to all the physicians of this territory for research work. Dr. Mayer spoke from the stage of the ballroom or auditorium, which can seat 1,000.

In a letter from David Sarnoff to Mr. Casey, the head of the R. C. A. stated that the auditorium will be wired by R. C. A. Photophone as its contribution to the building. Mr. Sarnoff's letter was read from the stage.

Other speakers on the platform were Messrs. Cantor, Morris, Casey and Roxy. Impromptu talks from the floor were made, when called upon by Henry Chesterfield, who acted as m. c., by Major John Zanft, representing William Fox; E. A. Schiller, representing Loew's; Benj. Kahane for R-K-O; Jos. Webber, pres, of the American Federation of Musicians, and Mr. Balaban.

Eddie Cantor's Laughs

Eddie Cantor followed the rest, concluding the speechmaking, and added a couple of laughs to the rather sombre talks preceding. Mr. Cantor referred to the Harry Lauder wire which hoped the sanitarium would never have a full house. Cantor said nothing could make him happier than to see the day a big electric sign would tell the countryside there is a $1.50 chicken dinner with waffles in the N. V. A. sanitarium.

Congratulatory wires with promises of co-operation and support were also received from Adolph Zuqor, William Fox and Hiram Brown among others.

In the Hills

The sanatarium is at Spinkop, a short distance from Saranac. It's on a hill, standing by itself. From every window in the San may be seen larger hills across an expanse or grassy land. Approaching the San, its architecture suggests a chateau, and it has been built along lines not unlike some of the famous Canadian Pacific chateau hotels of Canada.

That this Sanatarium is not a hospital to the eye is carried inside. It's probably the only hospital of similar design in America, if not the world. To term it a handsome home is to forecast the opinion of those unfortunates who will be fortunate enough to convalesce in this hotel-like santarium, constructed for the tubercular.

Four stories in heighth, including the basement, with the corridors running for miles it seems up and down and around, everything is complete, from the large kitchen to the fact that every room has a bath attached, with plenty of light in each. Double rooms or those in suites have a bath between. One of the largest solariums in the United States has been added to the building.

Rooms for patients are finely furnished. Albee having gone about this before he was eased out of N. V. A. influence, as he formerly did with the actors' dressing rooms in theatres. With the difference there is some sense to this, in making a hospital room attractive.

The bleak whiteness of the customary hospital's interior is entirely absent. Subdued color tones are everywhere above the basement in the halls, corridors and rooms.

Little is left to be done before the patients arrive. Messrs. Morris and Bray had it all in readiness for the inspection of the N. V. A. guests. Col. Bray will continue to supervise until Oct. 15. William Morris returns to New York next week for the regular show season.

Favorable Reports

The special train was arranged for by Pat Casey, with his aids, Major Donovan and Bill Lee seeing that everything went along smoothly.

Representatives of the theatre chains and picture producers among the guests vowed they would give a thorough report to the home offices on the N. V. A., its Sanatarium and what the N. V. A. now means to the show business as the actor's medium.

It was also a big day for the many N. V. A. patients, mostly in the present wooden old-fashioned buildings temporarily housing them. All anxiously await the opening to them of the Sanatarium.

Mayor Jimmy Walker did not attend the Saranac ceremonies. He was detained in New York by the illness of his wife. The Mayor appeared at the Grand Central shortly before train time, expressing his regrets to Pat Casey.

An American Legion meeting in Saranac held Sunday afternoon expected him also as the chief speaker. In the Mayor's place Cantor and Morris appeared, talking to and entertaining the veterans.

Frisking a Mugg

Besides the customary commish, a vaude comedian has been turning over most of his recent weekly salaries to his agent in payment of golf debts. The agent is no champ golfer, but the actor can't get the breaks. Through golf alone, it's amounting to plenty week in and week out. To get even, the actor set golf aside to bet the agent on the Singer-Chocolate fight. The agent didn't even know who was fighting, but took Chocolate, and won.

One afternoon last week the agent returned to his office to find another visitor attempting to coax the unlucky (generally known) comic into a two-handed pinochle game.

"Let him alone, what's the idea?" yelled the agt. "He's my baby."

Jimmy Morgan's Film

Hollywood, Sept. 17.

Jim Morgan (Jimmy and Betty Morgan) makes his screen debut in "Lord Byron of Broadway," M-G.

DOUG LEAVITT

Doug Leavitt and Ruth Lockwood in "Hit-Bits of 1929."

With Ted Eddy and Band, the Seven Hayden Gloria Girls, Babs Day and Gattison Jones and Elsie Elliott.

Have just started on route for R-K-O.

This week (Sept. 14), Keith's Fordham and Keith's Coliseum, New York.

Direction CHAS. H. ALLEN

BATTLE BOOZE CHARGE IN MRS. PAN'S CASE

Los Angeles, Sept. 17.

With the trial of Mrs. Alexander Pantages still holding the lead spot in all local dailies, the case is into its final week. Theatre magnate's wife is answering to charges of second degree murder growing out of the death of Joe Rokumoto, Japanese gardener, who died following a collision with the car driven by Mrs. Pantages.

Trial has been playing to capacity with long lines waiting all day long. Chief issue in testimony was whether or not Mrs. Pantages was under the influence of liquor at the time of the accident. Government produced several witnesses to prove that she was, and the defense had just as many to prove that she wasn't.

Dr. A. F. Wagner, county autopsy surgeon, declared Rokumoto's death was the result of the accident and not the operation performed to save his life. Several testified that Mrs. Pantages drove a zigzag course and sideswiped several cars before striking the Rokumoto car on the wrong side of the street.

Defense produced a doctor and nurse who treated the respondent for a cut on the lip. They claimed she had not been drinking. Also in corroboration they called Mrs. Bertha Jacobs, society friend of Mrs. Pantages, who said she was with the defendant all day and had not seen her take a drink.

Philip Esterly, chauffeur for Christie films, testified that a third car was responsible for the crash. Under cross-examination he admitted going to Pantages a week following the accident and giving his version of the smash, but denied that he had received money from the theatre man or expected any.

Case should reach the jury by the end of this week.

Possible contempt charges may be lodged against the Rev. Bob Shuler, self-appointed morals watchdog of Los Angeles, for a speech in which he stated the Pantages jury will be "hung," and that he can name the man to hang it.

Called before Judge Hardy to explain, the minister admitted he referred to juror No. 12 who is Ira Gay, president of the Associated Booking Agents of California.

More for Pan

Los Angeles, Sept. 17.

More litigation for Pantages.

Vaude magnate and his wife are joint defendants in a suit filed in Federal court by the Chicago, Milwaukee and St. Paul railroad for $15,150.44, asserted due for transportation furnished actors on the Pan circuit.

Also included as defendants are the Pan Circuit and Pan Theatre Co.

Agent Suing Murray

A suit is pending in the Supreme Court by Max Hart against J. Harold Murray.

No papers are on file.

Broad Statements Continue in Gordon-Squire's Smelly Mess

What started out to be a little disagreement between Louise Squire and Bert Gordon, vaude partners, as to whether Gordon told Harry Blue of "The Three Sailors" that Miss Squire was a "pushover," and told Al Jockers she was "no good," then developed into a $200,000 slander suit through which Gordon was civilly arrested and had to give a bond to regain his freedom, has resulted in some of the busiest work for affidavit-makers ever disclosed in a court action.

The big show grew from the little one over Gordon's application to Supreme Justice McCook to vacate the order of arrest on the ground, first, that he never said it, and, second, that Miss Squire's reputation is such that she couldn't be damaged $200,000 or any other sum.

Justice McCook waded through the affidavits, found as many for Miss Squires as against her, and one by Billy Schoen given for each, so he gave up the job of passing on the character of Miss Squires and decided to let the order of arrest stand.

In asking to have the arrest order vacated so he can quit paying for the bond, Gordon said that Blue denied ever telling anyone that Miss Squires had been slandered by Gordon, and as to Jockers, Gordon stated:

"Did Jockers say it voluntarily? He borrowed money from me and is unfriendly to me because I insisted on repayment. Furthermore, Al has been friendly with the plaintiff (Miss Squires) and when we were playing in Oakland on the same bill with him he took her to dinner and bought her fruit and flowers. He has also corresponded with her, although he is a married man, and possibly that accounts for his affidavit."

No Partnership

Gordon also declared their act was not "Squire and Gordon," as she said, but that he engaged her to appear with him at $175 a week and that the act was "Bert Gordon and Louise Squire." He says: "She was no partner of mine."

Gordon said that she failed to appear at the opening of their act at the Orpheum, St. Louis, July 9, and the act was cancelled for the rest of the week, for which he discharged her, although he paid her her salary for the week. Gordon said Miss Squire returned to New York "and spread the story she was going to sue me for slander, and in this way sought to defend herself against charges of neglect of duty I made against her before the Managers' Protective Association.

"I submit that the plaintiff has suffered no injury to her good name, as she claims," said Gordon in an affidavit. "She has not been the paragon of virtue that she seeks to proclaim in headlines. Apparently she revels in the new role she plays and has sought to capitalize it by making me the victim of her designs."

Gordon offered an alleged affidavit signed by Billy Schoen which said Schoen and Miss Squire were partners for three years in an act and that they were on intimate terms most of that time, and that she told him drink never affected her because her legs were hollow.

Schoen is alleged to have sworn that Miss Squire told him that when she was with Richard Bennett in an act of his on the Coast that Bennett "made violent love to her.'" She took the part of a prostiute in a play that was so salacious it lasted only a week, the affidavit said.

A Breaking Heart

Lizzie B. Raymond said she engaged Miss Squire as ingenue in "Welcome Home," and that she "jumped the act." Miss Raymond said the plaintiff told her "her heart was breaking" because she was so much in love with Otis Mitchell, the leading man, and was also trying to interest one Amesbury, the juvenile. Miss Raymond said that Mitchell called her "dirty face." "She is man mad," said Miss Raymond, who also declared that Miss Squire generally tried to interest the house managers of all the theatres they played in and that the managers asked, "What is her game?"

On Miss Squire's side of the affidavit business, Schoen made one denying that he had sworn to the statements attributed to him, and that when he signed the paper he was unaware of the "slanderous false statements." He said:

Trickery Alleged

"I am shocked and indignant at the dastardly trick played on me by Bert Gordon. I never said anything derogatory concerning her. To the best of my knowledge she is a splendid young woman of the highest moral and chaste character. I was in a nervous condition when I signed that affidavit and was under duress. I really have the highest respect for Miss Squire, and our relations were nothing but business, so help me God."

Miss Squire made an affidavit denying everything said about her actions that reflected on her character. "I had to leave the Lizzie Raymond act because she was a confirmed drunkard," said Miss Squire. "I never had any improper relations with Richard Bennett or any other man. I have a reputation in the theatrical profession as a chaste and discreet girl. My reputation has never been challenged until the slimy mind of the defendant moved him to make the misstatements complained of, which was because I refused to have anything to do with him except in a business way."

Miss Squire said she appeared before Major Donovan of the Ass'n in response to the charges against her, and that when Major Donovan asked Gordon what the charges were he said he "had no charges." She says that Major Donovan asked, "Then why did you bring this woman here?" and that Gordon said, "Goodbye, Major, I am wrong," and walked out.

Jockers said in his affidavit for Miss Squire:

"No breath of scandal has ever been uttered against her. I know from my experience in vaudeville that the defendant (Gordon) has a very low reputation and is considered an immoral and worthless character."

"HONEYMOON LTD." IS FREIGHT CAR TO HELENE

Chicago, Sept. 17.

After all, philosophizes Helene Davis, actress, you can't expect to ride on the "Honeymoon Limited" forever. Nor could she fittingly glide on alone after her husband, Charles Davis, producer, had vamped.

So Helene last week was ushered off her "Honeymoon Limited" (Attorney Irving Eiseman assisting) by Judge Charles A. Williams, who granted a divorce in Superior Court.

"Honeymoon Limited," a musical, was produced by Davis. When its run terminated, according to Helene, her husband made her provide family funds. Wedding bells rang for them here back in 1921.

Attorney Eiseman also officiated at the final separation rites for Ms. Martha R. Meehan, professionally Marte Galimore, also freed of her husband by Judge Williams. Miss Galimore, formerly a singer with the Dunbar light opera troupe, declared her love-songs-for-hubby voice cracked when Edward J. Meehan split her lip with a slap.

They promised in 1922 and said good-bye last June.

Usher Lands

Bill Gibson, usher at Keith's Palace, New York, is going on the road with a dancing part in George Choos' "Hello Yourself."

With ambitions to hoof, Billy has been working out daily at a downtown gym in addition to ushering in the vaude house. He asked for a chance on the stage and was finally granted one by Manager Rogers a few weeks ago. Kid went on with one of the acts in his uniform and stopped the show.

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A Revelation

AT THE

LONDON PALLADIUM

EMILE BOREO

Retained Indefinitely After First Performance

LONDON "ERA," AUG. 28

Reviewed by M. WILLSON DISHER

THE PALLADIUM

"London had almost forgotten Boreo. That is not surprising, for he was first a member of the Chauve-Souris, whose members' names formed one sweet but not easily remembered symphony, and then the idol of a fairly expensive cabaret. But any one who joined in the chorus of his farmyard song, when he made us neglect our supper in order to utter noises like pigs or ducks, has cherished his memory from that day to this. On the halls Boreo's trick of teaching his audience to be cacophonic is even more successful than on the dance floor. This time it is a Norwegian song, with a refrain consisting of grunts, squeaks and snores, which is sung with fervor. Being a sure showman, Boreo sticks to his dying soldier stuff. The audience likes it."

LONDON "PERFORMER," AUG. 28

"Emile Boreo, from the Chauve-Souris, said this was practically his first appearance in variety; but his happy knack of establishing immediate and intimate contact with his audience suggests that he has little to learn in vaudeville technique. His opening patter in Anglo-French created roars of laughter, so did his song at the piano and 'Wooden Soldier' study, after which he gave an impression of Sarah Bernhardt. Finally, he had the whole-hearted assistance of the house in a 'Norwegian' in which the audience uttered the prescribed noises to take the place of words, with most hilarious effects."

LONDON "REFEREE," SEPT. 1

"Emile Boreo, who used to be with the Chauve-Souris, is a sort of mixture of Nikita Bailieff and the late Harry Fragson. Emile is also able to put over material of more serious vein, though for an English audience perhaps his song in which kind friends in front are invited to utter various strange noises was the best thing in his Palladium performance."

LONDON "STAGE," AUG. 29

"Emile Boreo, who starred in the Russian Chauve-Souris production, is a good second as a mirth-provoker of versatility and spirit. It would be easy to criticize some of his humor as relying on his accent a la Bailieff, but it causes roars of laughter. He is a droll such as Parisians love, with a notable flair for nonsense and songs at the piano, and he was loudly encored on Monday. A contrasted item of his is an impression of Bernhardt in 'Napoleon's Big Parade'—an unusual item justified by results."

LONDON "SUNDAY GRAPHIC," SEPT. 2

Boreo No Bore

"What personality can do! Emile Boreo got clean over on that. He is billed as the 'Late Star of Chauve-Souris, but as Nikola Bailieff would never let anyone else be a star while he was in control of the advertising, I take leave to doubt the fact. Not that it matters. He is a real droll—acting and singing with delightful verve. He was the hit of the evening."

Thanks to Mr. George Black and Val Parnell of General Theatres Corporation

Booked for Next Season at Alhambra Theatre, Paris, for Four Consecutive Weeks

New York Representatives
LYONS & LYONS
and
WILLIE EDELSTEN

European Representatives
PARNELL & ZEITLIN
LONDON, ENGLAND

WRITERS AND FUNSTERS FOR WHITEMAN'S U FILM

Durante, Clayton and Jackson, through their agent, Leo Fitzgerald, have set $100,000 as their salary if going into Universal's Paul Whiteman's talker revue. Another condition is that for the hunk of sugar, the three boys won't linger over eight weeks in Hollywood.

U is said to have about closed negotiations with Rogers and Hart and Mabel Wayne for the music and lyrics of the revue.

The songs will be done in four languages for world-wide distribution.

The Durante trio is with Ziegfeld's "Show Girl" with an indefinite time limit for its current run at the Ziegfeld, New York. If the show moves out of town, when closing, it would conflict with the boys starting with Paul around Nov. 1.

Actors' Union Suspensions

Chicago, Sept. 17.

Lew Fuller, R. Joe Eagle, Jackson Murray and Marie Boardman, who resigned from the board of the Actors' Union, have been suspended by the organization.

Mrs. Lew Fuller also was suspended.

Sanders in N. W. for RKO

Seattle, Sept. 17.

With RKO taking over Pantages houses in Portland, Tacoma and Spokane, same opened as RKO houses officially 13 and 14 of this month. Earl Wedge is manager at Portland. New Northwest district has been formed for RKO with Claude Sanders to be district manager. He was formerly middle west manager with headquarters in Minneapolis.

Bob Hartung is the Seattle manager, with Joe Cooper publicity director. Biz in Seattle has been gaining splendidly. Bigger pictures given lion's share of credit.

CAUTION

Actor laying off in Boston wired his agent for a nearby date. Agent located a spot in Dover, not so far away, for $50 for the three days. Act figured transportation and baggage hauling would amount to 48 bucks, and answered to that effect.

Agent wired back: "Take it anyway. Theatre three blocks from station. Use wheelbarrow and save hauling."

Act replied, "Okay if down hill."

Impersonation Stopped by Police Court, Promise

Harry Ertle, 230 Division street, a singer who has been performing under the name of Herman Rosenblatt, was arraigned before Magistrate Rosenbluth in West Side Court on a charge of posing as Henry Rosenblatt, son of Cantor Rosenblatt. On his promise to cease the case was dismissed.

Rosenblatt complained that Ken Murray, while playing at the Palace, introduced Ertle as the son of the famous cantor. A representative of Rosenblatt's was in the theatre. Seen in court, Rosenblatt complained that he had lost contracts and had been humiliated by the fraud.

In Pictures Only

Ates and Darling are on a three-year optional contract with Metro for musical revues.

Ates and Darling will not be permitted to play vaude dates during that time.

Ginger Rogers in Show

Ginger Rogers goes into a featured role in the new Kalmar and Ruby revue, as yet unnamed, booked jointly by Ralph Farnum and Charlie Morrison.

Kent's Suspension Off

William Kent, whose Equity suspension is up this month, is entering vaude (Keith's).

MARCUS' "TURK" SHOCK TO HENNEPIN'S PATRONS

Minneapolis, Sept. 17.

Patrons of the Hennepin-Orpheum were shocked last week upon seeing one of the worst "turkeys" of the burlesque order, Marcus' "Glorified Revue" supplanting vaude for the week.

Business dropped off $5,000 for the engagement, besides disgusting those who visited the theatre without inkling of the character of the stage performance.

One of the critics briskly panning the show for its lewdness helped the box office somewhat through bringing in stags to see the rot.

Showmen here fail to understand the booking in the Hennepin with its superior local standing as a class vaude theatre.

Oil Warm

Chicago, Sept. 17.

Discovery of heavy deposits of oil near Muskegon, Mich, a mile from the actors' colony, has set those who have homes in the region hopefully agog.

Most recent find was on the farm adjoining that of Tom Brantford, retired monologist.

Oil prospecting in the region began about two years ago.

$2,500 for Radio Name

Wendell Hall, radio singer featured on the Majestic Hour, has been booked by Publix for one week at the Paramount, Toledo, week Sept. 27.

Publix is paying Hall $2,500 for the week.

Belle Baker on Stage

Los Angeles, Sept. 17.

Having completed a starring picture for Columbia, Belle Baker opens in Oakland for RKO this Friday. San Francisco and Los Angeles follow.

She's getting $2,000 for each of the Bay City bookings, and $2,500 for L. A.

ARABS LAYING OFF

Abe Lastfogel of the William Morris office has two Arab acts on his hands, with a chance they will shortly be at his dining room table.

One of the acts holds a Morris contract for six weeks. Abe hasn't found out yet where he can place it, even for the first week.

Polish Dancer Walked Out on Coast Producers

Lyda Roberti, blonde Polish dancer with Fanchon and Marco for several years, walked, despite an existing contract that has more than a year to go.

Miss Roberti, now in New York, staged her exit after leaving a unit in Chicago two weeks ago. Fanchon and Marco may not be yet aware of the dancer's leave.

Miss Roberti's reason for walking is given as discontentment. Claims she had to buy her own costumes and pay her own transportation, which, according to the dancer, was not in her contract.

SURVIVOR TURNS GHOST

Los Angeles, Sept. 17.

Only woman survivor of the recent wreck of the San Juan, near San Francisco, is haunting local booking offices in hopes of cashing in on her luck.

Gordon Dooley's Rest

Upon the advice of a physician, Gordon Dooley, who last appeared in Carroll's "Vanities," has been ordered to the mountains for a complete rest.

His wife, Martha Morton, is with the Boston "Follow Thru."

Leaving the Stage

Buddy Lee, of the former vaude team of Ulis and Lee, which dissolved some time ago, has gone agenting with Meyer North.

Al Ulis is now connected with Warner Brothers Music Company.

MORRISON'S COMMISH ON WARING'S BOOKING

Charlie Morrison, the agent, compromised with George Godfrey of the Keith booking department on Morrison's claim of full commission due him on Keith's direct booking of the Waring's Pennsylvanians for 20 weeks.

Morrison will receive 2½% weekly on the Waring salary, $5,500, net, by Keith's and free transportation for the band act.

When Keith's booked the orchestra direct and net, Morrison, the accredited agent for the turn at Keith's, put in his claim. Morrison's point for payment of commish to him was that he had offered Waring's to Keith's previously at $5,000 weekly, without a net booking or without Keith's paying any transportation.

The Morrison commish matter had gone before the agents' committee, where it was pending as the settlement was reached.

Midget Merger

Leo Singer, Ike Rose, Jimmy O'Neal and Irving Tishman have entered into a combine that ties up about 90% of all performing midgets in this country. Interests held by Singer and Rose in Europe are also involved.

Plan behind the attempted monopoly of midgetland is the promotion of a midget circus to go out around Christmas time with a tour under canvas as a prospect for next summer.

Number of midgets included in the combine is around 75, all with stage experience and no dwarfs or freaks included.

Eddie Meyers Marries

The Wm. Morris office seems to have gone on a matrimonial rampage. First Harry Lenetska, and now Eddie Meyers.

Eddie got the edge on Lenetska at the city hall Wednesday (11), slipping the ring on Minetta Landers, non-pro.

New to the East --- New to New York, and NOW

FOURTH CONSECUTIVE WEEK

AT

B. F. KEITH'S PALACE

on Broadway

WEEKS AUGUST 31, SEPTEMBER 7, SEPTEMBER 14, SEPTEMBER 21

EQUALLING ANY CONSECUTIVE RUN BY ANY ACT AT THE PALACE

AND OUR FIRST APPEARANCE !!!

YESTERDAY - Broadway Said "WHAT'S IT ALL ABOUT"
TODAY - THE STANDARD OF ENTERTAINMENT

HORACE HEIDT and his CALIFORNIANS

"Variety" of Sept. 4 Said—

FANCHON & MARCO "IDEA"

"....THE HEIDT OF ENTERTAINMENT....THE FASTEST BAND ACT IN OR OUT OF VAUDEVILLE....TOPPING EVERYTHING FOR SPEED.....PUNCH.....PEP..... VERSATILITY AND ENTERTAINMENT....IT'S A WOW TYPE OF ACT FROM EVERY ANGLE....THIS ISN'T A BAND....IT'S A PRODUCTION....THESE WESTERN LADS SET A NEW STANDARD AMONG VERSATILE BAND ACTS...."

ASK JACK W. LOEB

ABSOLUTELY UNATTACHED IN ANY

THE FOREMOST INDEPENDENT PU

SHAPIRO, BERNST

PRODUCERS, PRESENTATION DIRECTORS, SINGING AND DANCING ACTS, RA

THE FOLLOWING WRITERS ARE AT OUR SERVICE TO SUPPL ANY

JAMES F. HANLEY, HARRY CARROLL, EDDIE DOWLING, HARRY BARRIS (PAUL WHITEMAN RHYTHM BOY), CHA MARY EARL, BILLY BASKETTE AND BIL

SPECIAL MATERIAL ON ALL NUMBERS BY GEORG J. BENN

THEME SONGS
SONO-ART PRODUCTION
"BLAZE O' GLORY"
STARRING
EDDIE DOWLING
Songs by
JAMES F. HANLEY
and EDDIE DOWLING

A FEW OF OUR NE

THE GREATEST BALLAD WRITTEN IN

EV'RY DAY AWA

GREAT FOR HARMONY

BY CHAS. TOBIAS AND JA

THEME SONG
COLUMBIA PRODUCTION
"SONG OF LOVE"
STARRING
BELLE BAKER
WHO SINGS
"I'LL STILL GO ON
Wanting You"

EDDIE CANTOR'S SENSATIONAL COMEDY SONG

MY WIFE IS

EXTRA CHORUSES GALORE

BY CHAS. TOBIAS AND GEORG

THEME SONG
PATHE PRODUCTION
"OH! YEAH"
STARRING
JAMES GLEASON and
ROBERT ARMSTRONG
SONG
"LOVE FOUND ME
WHEN I FOUND YOU"

THE OUTSTANDING NUMBER FOR RESENT

LONESOME LI

GREAT FOR ORGANISTS AND PIANISTS

BY PHIL BOUTELJE AND RUB

A DISTINCTIVE NOVELTY

THE BOOMERANG

BY BILLY ROSE AND LEE DAVID

A LIGHT NOVELTY AND DOUBL

SINCE YOU SAID UH-H

BY HOWARD JOHNSON AND JACK W

THEME SONGS
CARL LAEMMLE, JR.'S
UNIVERSAL PRODUCTION
'COLLEGE LOVE'
FEATURING THE SONGS
"IT'S YOU"
AND
"OH! HOW WE LOVE
OUR COLLEGE"

THE STANDARD BALLAD O

I'LL ALWAYS BE IN

BY BUDDY GREEN, HERMAN RUBY

MUSIC PUBLISHERS

SHAPIRO, BERNST

LOUIS BERNSTEIN, President

IN ANY WAY WE PREDOMINATE AS

PUBLISHERS OF POPULAR MUSIC

STEIN & CO., Inc.

LOUIS BERNSTEIN
President

NG ACTS, RADIO ARTISTS, ORCHESTRAS AND MOTION PICTURE PRODUCERS

SUPPLY ANY TYPE OF SONG TO FIT ANY CONCEIVABLE SITUATION:
HYTHM BOY), CHARLES TOBIAS, ROBERT A. KING, HARRY WOODS, HOWARD JOHNSON, GEORGE J. BENNETT,
SKETTE AND BILLY MOLL (AMERICA'S NEW SONG-WRITING FIND)

GEORGE J. BENNETT, SAM CARLTON and DARL MacBOYLE

OUR NEW BIG HITS

D WRITTEN IN THE LAST FIVE YEARS

WAY FROM YOU

S. TOBIAS AND JAY MILLS — FOX-TROT ARRANGEMENT BY ARCHIE BLEYER

COMEDY SONG HIT IN ZIEGFELD'S "WHOOPEE"

IS ON A DIET

TOBIAS AND GEORGE BENNETT — TIMELY AND TOPICAL

FOR PRESENTATIONS AND DANCING ACTS

LITTLE DOLL

BOUTELJE AND RUBEY COWAN — DANCE ARRANGEMENT BY SAMUEL GROSSMAN

TY AND DOUBLE SONG

ID UH-HUH TO ME

HNSON AND JACK WAITE

A DRAMATIC BALLAD WITH A POWERFUL RECITATION

TWO PALS

BY PEASE, NELSON AND O'FLYNN

ARD BALLAD OF ALL TIMES

E IN LOVE WITH YOU

EN, HERMAN RUBY AND SAM STEPT

NSTEIN & CO., INC.

BROADWAY
CORNER 47th STREET
NEW YORK CITY

JACK GLOGAU, Gen. Prof. Mgr.

TALKIE HIT
PARAMOUNT PRODUCTION
"SWEETIE"
STARRING
HELEN KANE
SINGING
"He's So Unusual"

THEME SONGS
COLUMBIA PRODUCTION
'BROADWAY SCANDALS'
FEATURING
SALLY O'NEIL and JACK EGAN
SINGING
"Kicking the Blues Away"
AND
"Does an Elephant Love Peanuts?"

THEME SONG
RADIO PICTURES
"RECORD BREAKER"
SERIES
FEATURING
ALBERTA VAUGHN
SINGING
"Crazy Melody"

THEME SONGS
RAYART PRODUCTION
"HOWDY, BROADWAY"
STARRING
TOM CHRISTIAN
SINGING
"ATTA BOY,
OLD PAL, OLD SOCK, OLD KID, OLD THING, OLD GOLD, OLD BABY"
"I Want You to Know I Loved You"
"Sophomore Strut"
"You're Gonna Be Blue"

FRANK O'BRIEN STOPS BOOKING W. & V. VAUDE

Frank O'Brien, with Keith's for almost 20 years as booker of the Wilmer & Vincent houses, is reported leaving. From accounts, W. & V.'s Richmond, Va., theatre, only house remaining on O'Brien's book, will drop vaude for straight pictures.

Though in the Keith office (Family Dept.), O'Brien is an employee of the theatre circuit as direct booker. At one time O'Brien booked eight theatres, amounting to about four weeks of playing time, through Keith's. Some time ago the Wilmer & Vincent circuit went straight films almost entirely, leaving Richmond as the single vaude-booked stand.

O'Brien, it is said, is remaining with Wilmer & Vincent on the pictures and exploitation end.

Mae Clark's "Nix"

Mae Clark (Mrs. Lew Brice) will do the femme lead in "Nix on Dames," Fox. James Hall, borrowed from Par, opposite.

Former Picture Names

Weber-Simon Agency has the following picture people to play vaude: George K. Arthur, opening for Keith's Sept. 21 in a singing skit; Joe Cobb and Scooter Scowrie for Interstate, Nov. 9; Aileen Pringle in a sketch; Viola Dana, out of vaude eight months, will begin rehearsing her old sketch the end of this month.

TWO MORE LOEW'S

Loew picture presentation units, now playing four weeks in and around New York, will have two more weeks added to it when the Loew's, Jersey City, opens Sept. 28, and the new Loew's 175th street and Broadway, opens next month.

Both theatres will be operated on the Capitol, New York, picture presentation style.

Ben Black will be m. c. in Jersey City.

Agent's Film Job

Hugh McCormick, formerly of Wallace and McCormick (vaude) and now an agent, is taking picture assignments on the side.

He will do a ventriloquist in "Nix on Dames" for Fox.

GEORGIE'S EARS BOBBED; GLUE DIDN'T WORK

Georgie Price has had his ears bobbed to improve his camera appearance. A couple of talking shorts indicated Georgie's 45-degree listeners needed straightening. He underwent the operation in New York last week.

Recently a story went around that a picture make-up man tried glue as a means of keeping Georgie's ears in place, but the heat from the kliegs caused one ear to suddenly spring back to place, ruining the scene. That was just a story.

Anyway, the troublesome side pieces have been nipped, with hopes they will screen better as is than as were.

With bandages encircling his head, Georgie looks like he just came out of a train wreck.

Dancer in Picture

Hollywood, Sept. 17.

Helen Wehley, dancer, makes her screen debut in "Son of the Gods" for First National.

She returns east upon completion of this work.

Heidt's 4th Palace Week

Horace Heidt band, company of California college men which have been having its own way with audiences on Broadway for the past two weeks, is making a stock stay of an original single week booking at Keith's Palace, New York.

Engagement has been extended three times, final extension to hold the band at the Palace again next (fourth) week.

Heidt band was booked with Keith's by Jack Loeb of Fox as a Fanchon & Marco Idea at $4,000 weekly.

Heidt and band were nabbed by Warners for some novelty band shorts at the Flatbush studio.

From the same Palace bill Warners took Jans and Whalen.

Fred Allen, who has been doing stuff for Paramount, did a skit for Warners also.

ACT OBLIGED TO CUT CONTRACTED SALARY

Yates and Lawley, harmony team, are reported playing out the final year of their three-year contract with Keith's for $100 less weekly than the original contract called for.

At the booking office's request, it is said, a new contract at the cut figure was drawn up for the act for the remainder of this year.

Keith's originally placed the act under contract at a salary of $575 the first year and $100 increases in the two years following.

Reason for Keith's request to cut and method used to induce the act to accept, not revealed.

Profit from the benefit for Palestine sufferers at Keith's Albee, Brooklyn, Sunday night, amounted to $3,000.

Many thanks to all who have helped to make my short visit to America so pleasant and successful; shall look forward to my return after completion of English contracts.

GEORGE CLARKE

American Representative
JENIE JACOBS
1674 Broadway

Week of Sept. 14
PALACE THEATRE
N. Y. C.

LESTER LEE SAM FINK CHARLES LEVISON

LESTER LEE, INC.

Announce the Opening of Their New Offices

PALACE THEATRE BUILDING
1564 BROADWAY, NEW YORK CITY

BRYANT 2358 SUITE 303 CABLE ADDRESS: LESLEE

AMONG OUR PRODUCTIONS

MONICA and ANN SKELLY in "PUTTING ON THE RITZ" STAGED BY HAL SKELLY

IRVING EDWARDS "JUST YOUNG AND CARELESS"

JOE and JANE McKENNA "GLORIFYING AMERICAN YOUTH"

IRVING EDWARDS and Fifteen Syncopettes "AMERICA'S MOST VERSATILE GIRL BAND"

BETTY and JERRY BROWNE New Act in Preparation

JIMMY FREEMAN and CO. New Act in Preparation

We have recently completed a musical comedy talking short in color for R-C-A Photophone, Inc., "Campus Sweethearts," starring Rudy Vallee, Featuring Joe and Jane McKenna and Ginger Rogers, with book, music and lyrics by Lester Lee and Charles Levison

DIRECTED BY J. LEO MEEHAN

VAUDEVILLE VERSION IN PREPARATION

We will be glad to interview established artists only who desire to associate themselves in some of our new vehicles

SEVEN NELSONS

THE LATEST ACROBATIC SENSATION FROM ABROAD

ENGAGED AND IMPORTED BY LOUIS SPIELMANN, INTERNATIONAL IMPRESARIO

LATE ARTIST REPRESENTATIVE WITH KEITH-ALBEE, ORPHEUM CIRCUIT FOR THE LAST TWENTY YEARS
PLAYING THIS WEEK, SEPTEMBER 14, AT KEITH'S PALACE THEATRE, NEW YORK
AFTER THEIR DEBUT SEVEN NELSONS RECEIVED NOTICE TO PLAY ALBEE THEATRE, BROOKLYN, SEPTEMBER 21
BOOKED BY THE HARRY ROMM OFFICE, NEW YORK, AND WILLIAM JACOBS OFFICE AT CHICAGO, ILL.

LOUIS SPIELMANN, Exclusive Manager of the SEVEN NELSONS, PALACE THEATRE BUILDING, NEW YORK CITY

BEST WISHES TO THE NEW R-K-O THEATRE, LOS ANGELES

FEATURED IN OPENING WEEK HERE

JOY BROS.

THANX TO MR. B. BERNARD and MR. MEGLEY

WISHING NEW R-K-O ORPHEUM, San Francisco, a TREMENDOUS SUCCESS

CORINNE TILTON

Now Playing New R-K-O ORPHEUM, SAN FRANCISCO

Rep., HARRY WEBER OFFICE

ANNOUNCEMENT

from the

N. V. A.

The march of progress is such that old orders and established customs topple with unexpected suddenness over night.

The best example of this is seen in our own profession, show business.

Yesterday the theatre was an art distinct in itself. Today its fabric is interwoven inextricably with that of the talking picture and radio.

And yet, revolutionary as are these changes, adjustments are rapidly being made with results that will cement the allied arts and make for a finer, stronger and more cohesive industry to the greater benefit of all.

The N. V. A., which is the only truly representative organization of the actor, whether he find employment in variety theatre, motion picture house, the circus, the radio or the talking picture, has kept abreast of the times. The old order has changed and out of it there has emerged a social and fraternal organization second to none in the world.

Completely reorganized and firmly entrenched with a new set of officers, the N. V. A. is no more like the N. V. A. of old than the variety theatre of today with its new alignments is the vaudeville theatre of a decade ago.

Such changes were to be expected.

Human progress makes for consolidations and stronger affiliations.

The N. V. A. is the one link in the chain which now encompasses the actor in nearly every branch of the business.

The virtues of the new N. V. A., and the benefits accruing to the ever-increasing roster of members, compose an epic drama of humanitarianism that is gradually seeping through the country wherever actors foregather. The big task confronting the ultimate and greater success of the N. V. A. is a membership that will have 100 per cent of the actors enrolled in it.

To achieve this goal, the new officers have decided upon a membership drive that will reach from Coast to Coast. It is a virtual call to arms for the actor.

The drive begins simultaneously throughout the country on Monday, September 23. It will last for a period of six weeks and in that time it is expected that at least 25,000 new members will have been enrolled.

If you are not now a member, it is your solemn duty to join the new N. V. A.

If you are a member, it is your solemn duty to enroll at once as many members as you can.

Only through the spirit of wholehearted co-operation can the new officers bring the N. V. A. to the Utopian peak for which it is so earnestly striving.

Continued on following pages

(This advertisement contributed to the NATIONAL VARIETY ARTISTS)

The Past Is Past

For the benefit of those in the profession who do not know the facts, it is best to inform them of the new governing body of the N. V. A.

The officers and directors are **Eddie Cantor,** president; **Walter C. Kelly,** first vice-president; **Solly Ward,** second vice-president; **Arthur Ashley,** third vice-president; **Charles H. O'Donnell,** fourth vice-president; **Henry Chesterfield,** secretary, and **Pat Casey,** treasurer.

This is truly a representative body of men, each high in his profession, each known for his sincerity and honesty of purpose.

All of these have joined forces to make the N. V. A. a better organization for you and unless you co-operate they cannot succeed.

Generals must have loyal troops and it becomes necessary that the soldiers in the theatre respond to the call for the common good.

Because of the great importance of an increased membership in the N. V. A. at this time, the officers have suspended the customary initiation fee of $25 during the six weeks beginning September 23 next.

The annual dues, $10 a year, qualifies an actor to belong to the N. V. A.

This small sum that looks after your health, furnishes you with a clubhouse and brings you into closer association with your friends in the theatre, is the best buy in show business.

Because, in addition to all of these features, it protects you thoroughly in all disputes that arise between the manager and actor.

(This advertisement contributed to th e NATIONAL VARIETY ARTISTS)

Why You Should Join the N. V. A.

IT IS THE ONLY SOCIAL ORGANIZATION IN AMERICA FOR ACTORS!

IT NOW *BELONGS* TO THE ACTORS!

IT TAKES CARE OF ITS OWN!

IT HAS A SICK AND DEATH FUND!

IT MAINTAINS A MILLION DOLLAR CLUBHOUSE IN NEW YORK WHERE THE ACTOR CAN LIVE AT MINIMUM COST!

IT FURNISHES SEMI-ANNUAL MEDICAL EXAMINATIONS FREE OF CHARGE IN IMPORTANT KEY CITIES THROUGHOUT THE COUNTRY!

IT HAS OPENED A NEW MILLION DOLLAR SANATORIUM AT SARANAC LAKE WHERE THE ACTOR, STRICKEN, CAN NOW FIND MUCH NEEDED REST AND A CURE!

IT INTENDS TO ERECT A SANATORIUM AT TUCSON, ARIZONA!

IT MAINTAINS A CAMP AT PALM SPRINGS, CALIFORNIA!

And also

FOR THE FIRST TIME IN THE HISTORY OF THE THEATRE ANYWHERE, THE N. V. A. HAS CREATED AN ARBITRATION BOARD WHERE THE ACTOR ARBITRATES FOR THE ACTOR!

And in addition

IT HAS CREATED A SUPREME COURT WHERE ACTORS MAY APPEAL FROM THE DECISIONS HANDED DOWN BY THEIR OWN ARBITRATION BOARD!

CAN *YOU*, IN THE BEST INTERESTS OF YOURSELF AND YOUR FUTURE IN SHOW BUSINESS, AFFORD *NOT* TO JOIN?

(This advertisement contributed to the NATIONAL VARIETY ARTISTS)

Indie Agents' Cancellation Alibis Are Uncovered—Suit Due

Eddie Sherman, independent booker, is in a jam again over his joker cancellation contracts. He looks in a fair way to face the music of court procedure.

Sidney Taylor, who heads the vaude skit, "Oh, Doctor," is suing Sherman for cancellation of a three-day date at the Century, Audubon, N. J.

Sherman, whose main office is in Philadelphia, with a branch in New York, is alleged, according to Taylor's complaint, to have issued contracts for the Century date but attempting an 11th hour cancellation upon the subterfuge the bill was out, since the house had booked in a tab. Taylor, peeved and suspicious, made the jump for personal observation and found the house not playing a tab but a regular five-act show.

He next got in touch with Sherman's office and after telling them he was on the spot, was informed that he had been cancelled because of being late for rehearsal. Taylor burned again and did some scouting around the house to find out that neither he nor his act had ever been sent in on the billing and that the show in had been set three days prior to his receiving notice. His next move was to retain Carl Jergas, attorney, of Camden, N. J., to represent him claiming his suit would be more a matter of principle than the money involved.

Vague Explanations

Sherman's representatives attempted divers explanations when questioned in the matter with no two versions alike and none willing to accept authority for anything they said about the cancellation.

Sherman has been previously involved in similar cancellations and operates with a cancellation contract containing a joker clause that provides right to cancel if house should undergo change of policy. The latter subterfuge is reported as having been worked overtime but evidently detected this time if Taylor's allegations will stand up in the ensuing court proceedings.

Small Stuff

Los Angeles, Sept. 17.

Local booking agents seem to be ignoring calls for specialty people in studios. Only one office in town is making any real attempt to concentrate on this work, an executive saying he finds he has no real competition.

Most of the other offices are so busy trying to sell big stuff to the studios they haven't the time to bother with the small stuff.

Two Michigan Theatres Will Not Resume Vaude

Chicago, Sept. 17.

Bijou, Battle Creek, Mich., and Temple, Saginaw, both to have been booked with vaude this season by RKO western office, will continue with sound instead.

Salt Lake Orpheum Opens

Salt Lake, Sept. 17.

Opening of the new season of vaude in Salt Lake last week, marking the return after seven years of RKO-Orpheum bills, is the result of the Pantages sale to RKO.

Starting fast, Jack Edwards, publicity for the new Orpheum, did the town up brown for the opening.

FRANKENBERG'S JUVENILES
En Route Butterfield Circuit
Direction GUY PERKINS

UNITS NOT WANTED UNLESS 1ST APPROVED

Order has gone out by letter from Keith's to all agents and producers to lay off further production of vaude units unless first consulting the booking office.

Unrestrained staging of so-called "units," usually prolonged flash acts, resulting in much laying off for actors and financial losses for the backers, has been the cause of much dissension in producers' ranks.

Advice to the producers from Keith's is to inquire whether the booking office will be interested in a production along the lines planned, before wasting time and coin.

Fastidious Humaners

Harry Moran, superintendent of the Humane Society, arrested Lee Chang, Chinese magician, at the Roxy theatre, alleging violation of the sanitary code. Moran seized a large cage of pigeons and rabbits, carted it to the West 47th street station and toted it again next morning to court. Chang, who in reality is John J. Pablo, was bailed out at the police station.

Moran told Magistrate Dodge in court the original complaint was that Chang was cruel to his birds. Moran found this to be untrue. But after scanning the cage, Moran decided that Change should have kept the rabbit warren cleaner.

The cage was produced. It appeared to be fairly clean for a rabbit cage and the court ruled there was a lack of evidence and discharged the magician. The humaners had to tote the cage back to the showhouse.

Producers Back West

Greenwald and Weston, who came east several months ago to make New York headquarters of their vaude producing activities, have returned west.

They will again make their headquarters in Chicago.

Percy Moore's Agency

Chicago, Sept. 17.

Percy Moore, for years with Billy Diamond, has his own independent agency.

MT. VERNON'S 2-A-DAY

Emde Restores Reserved Seat Policy to Proctor's

Mt. Vernon, N. Y., Sept. 17.

After trying every form of attraction with constantly losing result's, Proctor's here, now RKO, has gone back to the two-a-day, five days a week. Continuous policy will prevail Saturdays and Sundays.

Last Monday night when the house went reserved seats and five acts with Joe Downing again in the pit, it was terrifically hot, but S. R. O. up early. Mayor James Berg, in a speech from the stage, welcomed the return and there was plenty of applause for everyone, with cheers for Downing.

H. R. Emde, div. mgr. for the Keith's in Westchester county, is behind the movement to restore Proctor's to its old standing. Local population of 70,000 and 18,500 in suburbs to draw from. Proctor's can fill nightly with the right stuff.

MARRIAGES

Janet Gaynor (screen), to Lydell Peck (non-pro.), in Oakland, Cal., Sept. 11.

Grace Eline, to Shephard Waldman, R-K-O agent, Sept. 12, in New York. Bride is of Grace and Marie Eline's "All-Girl Show."

Louis de Rochemont, Fox Films, to Virginia Shaler, Sept. 12, in New York.

Eddie Meyers of the William Morris office, to Minetta Landis, non-pro., Sept. 11, in New York.

Mary Jennings, dancer, to Paul Porter, Sept. 9, in Newark, N. J. Bridegroom is stage manager for Arthur Hopkins.

Bull Montana and Mary Poulson, non-pro, to be married in Los Angeles, Cal.

Lurie Wiese, film actress, and Howard Burkett, Hollywood baseball player, scheduled to wed Sept. 16, Hollywood, Cal.

Ferne Hougland to Maurice F. Barr, with Saenger Theatres, Sept. 11, in New Orleans.

Sid Silvers to Buena Vista in Los Angeles July 10. Bride appeared in last "Music Box Revue."

Marjorie Beebe retained by Sennett to play femme lead in another comedy.

REISMAN'S BAND FOR 26 KEITH WEEKS

After five weeks of negotiations Leo Reisman opens for Keith's through Benjamin David, on an unusual contract which calls for Reisman making appearances for R. K. O. for the next 26 weeks, via air, stage and screen.

Reisman will receive a weekly salary reported to hover around $4,500.

Reisman's ether contract is for six weeks with an option on 20 more, to be made as the musical feature of the weekly R-K-O hour with the first appearance last night (Tuesday). In three or four weeks hence he will begin his vaude tour of R-K-O.

Reisman will continue as the band attraction at the Central Park Casino, throughout the R-K-O engagement.

Fox's Friday Opening

St. Louis, Sept. 17.

Under a new policy, beginning this week the Fox theatre will change its stage and screen shows Fridays. Bills were formerly changed Saturdays.

The routing of the Fanchon and Marco units from the coast working east will be facilitated by the change.

The F & M presentations, usually carrying a group of 16 girls, will be augumented with the same number of local girls.

Howard With Unit

Harry Howard will head the Hayes "Doin' Things" unit in place of Jack Pepper.

First Consolidated has completed "Miss Varsity" and "Cutting the Mustard," first two of a series of 12 two-reel talkers.

CORA GREEN
R-K-O Circuit 1929-30

Blossom Seeley
SAILING
'Ile de France,' Friday, Sept. 27th
with
Benny Fields
to open
Palladium, London, Eng.
MONDAY, OCT. 7th

PROCTOR NAMED EMPLOYEES IN WILL

Although no will has been yet filed for F. F. Proctor, it is understood that the veteran showman left his general manager, Clarence Wallen, $1,000,000.

Other reported bequests from an estate estimated in excess of $11,000,000, is $750,000 to Harry Wallen, treasurer of Proctor Theatrical Enterprises; $750,000 to Ed Jackson, and an income for life to Mrs. Wilbur, the Proctor press agent.

Two Wallen's and Mrs. Wilbur have been with Proctor for years. Ed Jackson was a newer member of his organization but a relative of Mrs. Proctor.

No Longer a Husband

Chicago, Sept. 17.

Engeborg Brown used to play an outside part in the sister act of the Fernberg sisters. He was Babe Fernberg's husband.

Judge Feinberg put him out of the picture by granting Babe a divorce on grounds of cruelty and awarded her $10 a week for the support of her child.

MORRIS' 75%

William Morris' partnership agreement with Publix calls upon Publix in all of its material booking departments to book at least 75% through the Morris agency.

For information of agents.

Theatres Proposed

Calumet City, Ill.—$400,000. Also stores and apt. bldg. S. W. corner 153rd place and Wentworth. Owner, Calumet City Theatre Corp. Architects, Buckley and Skidmore, Hammond, Ind. Policy not given.

Carterville, Ill.—$50,000. Owner, Marlow Theatre Circuit, Herrin, Ill. Policy not given.

Chicago.—(M. P.) $50,000. 151-153 E. Chicago avenue. Owner, Newton C. Farr. Architects, Armstrong, Furst and Tilton.

Jackson, Mich.—(Vaudfilm). $300,000. Mechanic and Pearl streets. Owner, Butterfield Theatres. Architect, Maurice H. Finkell, Detroit.

Mt. Vernon, Ill.—$150,000. Owners, Reed, Yeam and Hayes, De Quoin, Ill. Architects, Kennerly and Siegemeyer, St. Louis. Policy not given.

Saginaw, Mich.—$20,000. Also stores. Genesee avenue. Owner, Al Nothhelfer. Architect, Carl Macomber. Policy not given.

Miss Padula in "Deck"

Marguerita Padula, from vaude, has been signed to play the female comedy role in "Hit the Deck" for Radio Pictures, leaving for the west coast Saturday.

Miss Padula played the role in one of the companies sent on tour by Vincent Youmans a few seasons ago.

TOM HEATH'S WIFE WILLS AWAY $250,000

Thomas K. Heath, of McIntyre and Heath, is named as the main beneficiary in the will of his late wife, Grace M. Heath, filed last week in the Probate Court of Miami, Fla. The estate is valued at about $250,000. Among the assets is a plot of ground in Astoria, N. Y., worth approximately $200,000 and land in Florida and Kentucky.

Several sisters, brothers, nephews and nieces of the deceased living in Kentucky and Brooklyn were left $5 each. One sister living in Kentucky gets $40 a month for life under the will.

At the death of her husband and her sister, Mrs. Ellison, the estate remaining in the hands of the executors is willed outright to the Actors' Fund.

Houses Opening

The McNees, Whitter, Cal., pictures, four Keith acts on a split.

Keith's, Union City, N. J., adopted grind film policy this week with 10c for afternoons and 25c nights. House, wired, will play films on a tri-weekly change basis.

Capitol, Union City, survives as the only R-K-O vaudfilm stand in that neighborhood.

BIRTHS

Mr. and Mrs. Paul A. Hale, triplets (boy and two girls), Sept. 10 at the Bensonhurst (L. I.) Maternity Hospital. Mother was formerly one of the George Sisters.

Mr. and Mrs. J. Fred Coots, Sept. 15, in New Rochelle (N. Y.) Hospital, son.

Lady Diana Duff Cooper, wife of Alfred Duff Cooper, Sept. 15, in London, son. Mother was formerly Lady Diana Manners, who played the Madonna in "The Miracle" over here.

Raymond-Bolger Again

Al Raymond and Eddie Bolger are reuniting after several years' separation.

Since the split Raymond has appeared with divers partners, while Bolger has been doing a single.

FIRST SAILINGS

Blossom Seeley and Benny Fields Taking Their Initial Sail

Blossom Seeley and Benny Fields are loading up with preventitives for seasickness, with their first venture on the water to start Sept. 27 on the "Ile de France." The couple are due to open Oct. 7 at the Palladium, London. Four weeks are set for the other side.

Neither Fields nor wife has ever left the American shore.

17 DAYS ADDED

Reopenings of six summer-closed towns in the next month will add 17 days to the present Interstate circuit route.

Towns, number of vaude days weekly and opening dates are: Miami, Okla. (2), Oct. 2; Oklahoma City (full), Oct. 4; Amarillo, Tex. (2), Oct. 11; Wichita Falls (2), Oct. 13; Waco (2), Oct. 15; Austin (2), Oct. 17.

Miami will be the circuit opening stand. Ft. Worth, full week, has been the starting point over the summer.

Little Rock and Birmingham will open up any time with settlement of current labor troubles in the two cities.

RKO Western with Two Weekly Chi Previews

Chicago, Sept. 17.

R-K-O has established the Belmont as its second professional preview theatre. Englewood is the other preview house.

Seven preview acts will be presented at the Belmont every Friday in addition to the regular program of three acts. First of this series came last Friday, with all R-K-O booking agents in compulsory attendance, as at the Englewood on every Tuesday.

Dick Bergen is booking both houses.

Tuesday night program of 10 acts has been bringing sellouts at the Englewood.

Egg in Reverse, $500

Cleveland, Sept. 17.

An egg at $500 is the record price paid by Josephine Toro, manager of the Lincoln in Columbus, O.

Egg was thrown at the audience by some goof on the stage during a performance, reversing an old tradition. It socked a three-year-old kid and kid's smart parents sued.

Luckily it was a good egg.

McCARTHY and STERNARD

We Don't Make Up Funny—Carry No Scenery
But We Make 'Em Laugh

R-K-O CIRCUIT Direction, MILTON BERGER

Wishing New R-K-O ORPHEUM, S. F., Tremendous Success

DIXIE FOUR

Opened New R-K-O ORPHEUM, SAN FRANCISCO

Rep. PHIL BUSH

PETER HIGGINS

TENOR

This Week

Palace, Chicago

Direction HARRY FITZGERALD, DANNY COLLINS

NAN HALPERIN

A Great Big Hit in London

BACK TO AMERICA OCTOBER 10th

OPENING WITH A BRAND NEW ACT

Thanks Everybody for Everything

Danbury Minus Vaude

Danbury, Conn., Sept. 17.

For the first time in more than 15 years this city will be without vaude this season.

No houses left either to play road attractions.

Greenpoint, Pictures

The Greenpoint, RKO house in Brooklyn, playing vaudfilm, goes picture house Sept. 23.

Other neighborhood houses now operating in Brooklyn with split week vaude are expected shortly to adopt a straight picture policy.

GRACE HAYES IN SHOW

Grace Hayes is reported engaged for the road show of "Sweet Adeline" Arthur Hammerstein is preparing.

Miss Hayes will step into the role created and being played by Irene Franklin in the original company at Hammerstein's, New York.

Felix Drops In

Seymour Felix, dance producer for Fox talkers, returned to New York this week on a leave of absence after six months on the west coast.

His contract permits him to trek back to Broadway for two months each year to stage a legit musical comedy.

LABOR SHOVES VAUDE OUT OF TWO HOUSES

New Orleans, Sept. 17.

Ritz, Birmingham, slid off the Interstate's books when the management, tired of a series of labor upheavals, decided to operate with a policy of pictures only.

The Ritz followed the house in Little Rock, which abandoned vaude two weeks ago for the same reason.

Closing of the houses in Little Rock and Birmingham has jammed quite a few acts, several of which had to leap back to New York from New Orleans after playing the local Orpheum.

New Brunswick Opposish

Five acts will form part of the program at the 960-seat Opera House within 10 days, according to Herbert Shusterman of the Tri-Mount Corp. An agreement with the stage hands and musicians was necessary before vaude could be played.

The management intended to begin the policy Labor Day, but found the stage hands asking for more money, and the musicians demanding an increase and a contract for the season.

As the stage hands have been pounding pavements since Myrkle-Harder stock moved out four weeks ago, their action was a surprise. The musicians have not been in harness for four months.

Opera House is having a hard time bucking Keith opposition at State, 2,400 capacity, and Rivoli (1,500), both with talkers.

Loew's Bijou—No Change

The proposed stage band policy for Loew's Bijou, Brooklyn, N. Y., is out with house retaining current double feature films on grind and with organist instead of orchestra.

ILL AND INJURED

Frances White is in the Lexington Hospital, New York, recovering from a nervous breakdown.

Wanda Goll, last with "Hello Daddies," ill at her home, 800 East 12th street, Brooklyn, may have to submit to a major operation.

Thomas Kilpatrick, producer of "Hawk Island," recovered from an operation for double mastoids.

George Brown, business agent, Chicago stagehands' local, recovering from illness in a hospital there.

William Edelston (Lyons & Lyons) in St. Elizabeth Hospital, recovering from operation for hernia.

Hickey Bros., with Publix unit, became ill while playing Jersey City and were replaced by Lewis and Dody.

Kate Smith convalescing in Homeopathic Hospital, Washington, D. C., after tonsilitis operation.

Irwin Gelcey, Paramount contact man between east and west coast studios, underwent a minor operation at the Mt. Siani hospital, New York.

Mercita Esmond ill in the Silvermine Colony near South Norwalk, Conn.

Lester Allen and Nellie Breen forced to cancel at Keith's 58th St. current first half through Allen's illness.

Mrs. Rose Bernard-Weinberger, who suffered a fractured hip while visiting on the coast last summer, back at her home after entering a New York hospital for removal of the cast.

On the way to complete recovery.

Two-a-Day Only

Belief that neighborhoods do not hold suppertime crowds has caused Keith's to drop the contemplated Saturday and Sunday supper shows at the Riverside, New York.

Riv will be strictly two-a-day all week.

Nick Pierong Resigns

Spokane, Sept. 17.

H. W. (Nick) Pierong, for 12 years with Pantages, has resigned as local manager for RKO, which has taken over the Pan house here. Pierong will go to Los Angeles.

Lawrence J. Corkey, Syracuse, N. Y., has been named by Claude Saunders to replace Pierong. House opened Friday, with five acts and sound pictures. "Street Girl" (RKO) the opener.

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The Ravishing Russian Enchantress of the Silver Screen
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MAKING HER DEBUT IN R-K-O VAUDEVILLE
BROKE ALL EXISTING RECORDS AT STATE-LAKE THEATRE, CHICAGO

RETURN ENGAGEMENT
ROGERS and WYNNE
"NOW IN AND THEN"
B. F. KEITH'S PALACE NEW YORK
(THIS WEEK)
R-K-O
ARTHUR PEARCE—JACK CURTIS OFFICE
Loew and Independent
LEDDY and SMITH

Marty Begley
Jack Gormley
FOUR HIGH HATTERS
Jimmy Sherry
Johnny Mattison
This Week, PALACE, CHICAGO
Direction CHARLES WILSHIN

GO TO THE

SELWYN THEATRE, NEW YORK

AND SEE

"THE GREAT GABBO"

IN WHICH

MR. ERICH VON STROHEIM

EXCELLENTLY IMPERSONATES

MARSHAL MONTGOMERY

A GREAT TRIBUTE TO AMERICA'S FOREMOST VENTRILOQUIST

An Acknowledgement to the Genius of Mr. James Cruze and Mr. Hugh Herbert

MR. VON STROHEIM Announces in the Screen Illusion as

"THE GREAT GABBO" He Will Perform the Seemingly Impossible

EAT, DRINK, SMOKE While "Otto" Is Talking

This, MARSHAL MONTGOMERY ACTUALLY Accomplishes at Each Performance

America's Premier Ventriloquist, MARSHAL MONTGOMERY *Direction JACK CURTIS*

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On His Tour of Personal Appearances Would Be Pleased to Meet

"OTTO" VON STROHEIM

BERT WHEELER

R-K-O STUDIO

JACK BENNY

M-G-M STUDIO

CO-HEADLINING ORPHEUM THEATRE

LOS ANGELES

AND HELD OVER SECOND WEEK

REMARKS

JACK BENNY IS DOING STRAIGHT FOR ME

REMARKS

BERT WHEELER IS BEST STRAIGHT MAN I EVER HAD

WE ARE STILL IN PICTURES—THANKS TO OURSELVES—FOR A CHANGE

PALACE

(St. Vaude)

Fast succession of song and dance specialty carried the first half, leading into a strong comedy second section, general effect being good vaudeville. Plenty of new material to balance the continuation of the feature, Horace Heidt's Californians, now in their third week, going into the fourth next week and a great bit of entertainment.

Palace Saturday opening hasn't had a weather break all summer and this was no exception. Threatening morning turned bright just after noon and by 2 bells it was sultry again. Business, nevertheless, excellent. Palace has been doing nicely all summer in spite of weather that called to the outdoors, favorable augury for the fall and winter.

Newcomers to vaudeville comprise Seven Nelsons, Junior Durkin and Co., and Charles Murray from the flickers (New Acts).

Stage manager problem was to get Leader Schwarzald's men from the pit to the stage for the Anatol Friedland revue and then back again in time for the Three Swifts. They tried to ease the change during the finale applause of the Friedland revue, but it didn't work very well, causing a noticeable gap.

Seven Nelsons, casting act just off the boat, brought over by Spellman, opened nicely.

No. 2 called for strong comedy, but instead Rogers and Wynne were spotted. Quiet opening for the two youngsters in tap routines, but the audience woke up and responded in typical Palace manner with the introduction of the veteran pair and turn went nicely to a strong finish and heavy applause. That "dance we did at Tony Pastor's for your grandparents" stuff never fails, especially at the Palace.

Then into the Friedland revue for 35 minutes. Flash is tightened up for brief running time and makes its play candidly on the dancing girl angle. The eight steppers are lookers and all specialists. Girls and sprightly night club background, aided by the orchestra and Friedland's easy m. c'ing, were sufficient, aided by Al Jockers warbling and the impressive adagio work of the Marcelle trio, standbys. Pickout number with the specialty girls, however, remains the backbone of the act.

Interval to get the pitmen back in position and then the Three Swifts, first shot at comedy. These club juggling comedians have a bland style of clowning, sure and expertly timed, the touch that takes them out of a No. 1 spot and makes them first-class three or four anywhere on an eight-act bill. Class all over them, both in handling comedy and in the gymnastic style and "form."

Junior Durkin, kid actor who attracted attention in "Courage" last spring, made a dull spot with an indifferent playlet, probably made to measure by Edgar Allen Woolf, to give the youngster an "acting opportunity," which it did.

Then Charley Murray in a cheerful go-as-you-please 15 minutes of stories and chat, unimportant in substance, but genial in delivery, setting up Murray as perhaps the friendliest Hollywood visitor of the recent series.

Following intermission George Clarke and Co., with the new sketch, "His New Car," opened the laugh session. Idea is pretty close in pattern to Harry Tate's old "Motoring," but different in playing. Comedy is less rough and tumble, but nearly as funny. Sappy "Dude" Englishman has a brand new midget auto and tends it like a favorite child. Taking his girl for a ride brings on all kinds of misadventures, most of them due to a tiny girl who gets in the way. Vest pocket machine itself is funny and the crazy driving finish is a riot.

Walter "Dare" Wahl, billed as late of the "Follies" and "Vanities," was the second acrobatic burlesque of the show, but low comedy knockabout turned the trick for him. Mob was keyed for laughs and the spot favored Wahl's vigorous style.

Heidt outfit have all-new stuff for the third time, material that shapes up nicely with anything they have done. Capital effect is the singing of "Row, Row, Row," with the scrim dropped in front and a moving picture closeup of two college shells in stirring race finish. They had the dog rehearsed for one number, but something went wrong and the pup was left out. It got into the final bow, however. This aggregation does get over as perhaps no other similar group, the feeling of youth and spirits and that is half their charm. Heidt himself is among the best of personality leaders and the boys work up to him in great shape. Good comedy bit was impersonation of well known band leaders, including an excellent bit of almost straight Valee.

Alexander Bros. and Evelyn, veteran rubber ball manipulators, closed the show. Excellent mixture of expert juggling and the smooth, unforced comedy of the plump brother. *Rush.*

STATE

(Vaudfilm)

Playing "The Broadway Melody" (M-G) for its third repeat on Broadway, Loew's main stem house started to remunerative biz Saturday, though nowhere reaching a surplus.

With feature running an hour and 40 minutes, screen shorts and even newsreel omitted to hold down time. Same probably accounted for booking of Fanchon and Marco's "Gobs of Joy" unit to sub for the usual five-act vaude bill. Unit proved both life and time saver, providing satisfactory and sufficient entertainment, and permitting a rapid turnover on the week-end.

"Gobs of Joy," featuring Arthur "Pat" West, looked just as fast, clean and clever here as all along the trail since opening in New York for Fox and later taken up by Keith, with a Palace showing. What was said of this unit at the Palace recently still goes. Of course, under the speed limit set at the State Saturday plenty of chopping was done, which cut from maximum of 50 to a bare 30 minutes. Pat West took the severest lop by leaving out all his own specialties and confining his activities to leading the band and introducing the others. About the only thing West got in were a few ad libs between acts. These were snappy enough to score each time.

Supper show audience went for this coast bunch in a big way. If this one is a criterion Fanchon and Marco can keep sending units of this calibre eastward and with nothing to worry about. This nautical idea of F. & M's is a punch, carrying out a battleship deck display to minute detail, rigging, guns and all. Pip routines and setups from specialty ensemble of mixed dancers support the featured turns. Of these, Scotty Westen, backed by the ensemble, clicked heavily with a tear-off of hard shoe stuff that marks him as one of the best.

Paige Sisters, youthful and lookers, copped easily with their broken harmony at a piano. Dolly Kramer, just a mite and chubby enough to contrast with West's avoirdupois, spilled some of that personality blues around the m. c. that came in handily. Miss Kramer, in type, is another of the ilk who are pocking up what Helen Kane started. Four Emperors, colored singing quartette, and Johnny Ashford, with a monkey imitation, were liked, as was the toe specialty done by Wanda Allen, comely blonde. Band and line dancers filled in the rest that seemed plenty to cramp into a half hour.

STATE-LAKE

(Vaudfilm)

Chicago, Sept. 17.

Ship was lost on Lake Michigan last night. Crew of 25 missing. Members of Marcus unit, 35 odd, were four hours late, but couldn't have been on the ill-fated freighter. Had it been so they could have floated to Chicago in the scenery and the crew would have been saved.

Opening stage show, because of this tardiness, was more than an hour late. Marcus unit, a revue, and Pat Barnes, local radio announcer, make up the bill. Audience probably divided equally for Barnes and the feature picture, "Big News" (Pathe), dialog film about a newspaper office murder.

Barnes, a draw as announcer for radio station WGN, opened, got acquainted fast and went over well with a good act consisting of short imitations of amateur radio talent. He offered only one reading (and he can do them). More would help.

Marcus revue followed, a hodgepodge of dazzling scenery, fair songs, fair dance specialties and weak, foggy comic skits. Chorus of 24 attractive skins is finely trained and strengthens the act. Audience was lenient with the comics, though after the first performance one of them was asked to cut part of his blue humor.

Best number was a calliope imitation by comic quintet. Dale Miller and Dorothy Coudy, with soft shoe and tap routine, are good. Settings for all numbers are splendid.

Those who didn't get satisfaction from the unit (and there'll be many) will send the neighbors down to see the film feature. *Loop.*

REGENT

(Vaudfilm)

Second week of stage band-presentation policy at this Harlem house seems to be meeting with popular approval, judging by the biz at Saturday's matinee. The Regent, a 2,200 seater, held close to capacity downstairs and the youthful audience, more than enthusiastic in spots, seemed to be enjoying the brand of entertainment dished out.

Howard Emerson and his orchestra furnish the musical background for the revue, titled "Jazz Espagnol," the horn tooters wearing Spanish garb. The Spanish idea outside of that and the costuming for one dance number is practically forgotten, but as a whole the five-act bill is fairly good vaude despite several weak spots.

Emerson hardly rates as an m. c., being a straight band leader whose announcements are repetitious and lack any humor. He is ill-at-ease facing an audience, but is at home, wielding the baton in front of the band, a ten-piece combo, that renders pop tunes in okay style.

Three Traveling Salesmen have a hoofing turn with some special doggerel lyrics about the knights of the grip that starts things off in lively fashion following the band's medley pop number overture. Boys show some good eccentric unison stuff. A comedy song about traveling men glorifying the farmer's daughter is also neatly handled by the trio.

Herman and Kruger attempt cross-fire talk, one of the boys being under cork but never in character. Gags are developed along black-out lines one or two of the so-called one minute skits being tinged with blue and unsuitable for use in this type house. Pop numbers and parodies doubled by the team also fall far short of the mark aimed for.

In the third hole were Bronson and Rehee with a dandy line of hoke comedy and song for the spot, fitting easily into the presentation idea. Si Wills, next to shut, has a crisp line of chatter, his cracks dealing mainly with crystal gazing, and packing a goodly quota of laughs. Final turn brings on the Serova Spanish Beauties, six girls, two of whom do solo work while the remaining quartet confine themselves to precision stepping routines. Girls look well and have many costume changes in the brief time allotted them. Six girls of uniform height are in line for the hot finale after the lampshade gowns are discarded. The new style presentation show runs 75 minutes.

"Side Street" (Radio) was the screen feature, with Pathe sound news and a miscellany of silent shorts rounding out the bill.

125th ST.

(Vaudfilm)

Presentation policy at this Harlem main stem house, a miniature reproduction of the big stage shows at the picture palaces along Broadway, may pull 'em into this house this season. It all depends on how much leeway is given Tommy Dowd, who is staging the stage band shows for both the 125th St. and the Regent. And while the presentation side of the bill is being built up it might be wise to see that these houses get a break on pictures.

The big first run picture houses downtown work on a policy of a strong show when the picture is weak and vice versa. No reason why the same plan cannot be applied in proportion to these uptown spots, under RKO management, although the split week dates make it a tough proposition. Dowd, an experienced showman and one familiar with the presentation idea, stands a good chance of putting it over at this house, the matinee Saturday being capacity and the supper show about three-quarters downstairs despite the handicaps of a sultry afternoon and a house without a cooling plant.

Walter Clinton and his band supply the musical setting for the five-act bill that composes the unit titled "Jazz a la Carte." To carry out the motive the bandsmen are dressed as chefs, with Clinton doing the stick waving and introducing the acts.

As an m. c. Clinton rates highly for this type house, making his announcements in pleasant style, singing, dancing and clowning a bit, but never making himself obtrusive while the band handles pop tunes and incidental music for the various turns in approved manner. Several of the boys step out for singing and dancing specialties, and everything considered, Clinton has the making of a versatile combo for stage band purposes.

One of the boys in the group just holds a saxophone, sitting in to solo a couple of pop numbers. Neat warbling and best without the megaphone. Youngster with proper encouragement might develop a local following at this house, judging from the hand he got before and after vocalizing. Show in toto was warmly received and approximates an average bill at this house before stage bands were tried.

Opening has The Graduates, six dancing girls on for precision routines running most to taps. The line girls work well together and have youth and looks in their favor. More dancing is the offering of Stewart and Gardner, a mixed couple, the man going in for the old-fashioned routines while the girl confines herself to modern stepping. Good, energetic turn for the neighborhoods. Morton and Sally, another mixed team, warble comedy songs in the small time manner, one dealing with trick hats being about the best of the lot. In the trey spot the Three Rah, Rah, Rah Girls clicked with assorted hoofing and collegiate impressions, stripping down to red trunks for their tap dance competition.

On the screen "Side Street" (Radio), Pathe sound news and miscellaneous silent shorts.

PALACE

(St. Vaude)

Chicago, Sept. 14.

With orchestras bumping into each other moving in and out of this house, you'd never believe Fred Waring's outfit would get the reception and notice it did. Band stayed on for more than half an hour, pushing intermission and second half so far into the afternoon, the audience here started to walk on Al Herman, spotted seven, who squawked plaintively about doing a supper show.

But the length of the show must be equally blamed on the Petruska Club Revue (New Acts) which strutted for 30 minutes also. This act doubling here from the Russian club on the lake, well-known to the mob at this house and over nicely here.

Four High Hatters, opened with a tap routine, not built for the spot or for this house. Last played here at the Oriental, picture house, and that's where they belong. Act as whole too quiet for the spot.

Alice and Sonny Lamont, should have opened, with their wire turn. Mother and dad in the act, with ma doing nothing, and pa doing a couple of nice bits. Turn gets jumbled, everybody doing everything they happen to know. Sonny does some tumbling, remarkable only because he is a 250-pounder. The girl, besides work on the wire, squeezes in a tap and high-kick bit. Act should be confined to the acrobatic stuff, and kept to the opening spot.

Third was Flo Lewis, back here after four years, and over big with her personality and chatter. Leo Karlyn, at the piano, should remember when introducing his partner that her name is "Miss Lewis" and not just plain "she."

Fred Waring's band next. Waring has unleashed his brass, and getting away from the soft, crooning manner which first made him popular out east. But he's a fav in this town, and always gets across. Has two femmes here; Dorothy Lee, who dresses and sings in the correct Zelma O'Neal tradition, but she's cute enough to bring in the noise anywhere. Evelyn Nare, the other girl, kicks over her head and calls it a day, but she's a looker, so what's the diff. A Spanish boy, named Garcia, warbles in both his own tongue and in English. And Charley Henderson, pianist, played his own composition, "Deep Night." A long act, with a comedy number and formations and precision motions by the boys, all entertaining enough, and big with Waring fans.

Peter Higgins began the second half. Higgins has a smooth, effortless delivery that can't fail. The tenor is ripe for the productions and should be grabbed now. Two or three more years and it'll be too late. He has a fine voice, getting over even with bad pop numbers.

Petruska Club Revue next and on so long, the audience walked at the end, and giving Al Herman, blackface, who followed, a chance for a crack. Herman added some new gags and deleted some old ones, his act still getting results.

Last act, Florence Micareme, billed as direct from Imperial Vienna Ballet Classical Caprice Review, and assisted by the Balasi Brothers, was not caught. After all, the air mail is the air mail, and doesn't wait for any Palace reviews.

By the way, almost forgot, biz was poor at the house today, worse than it has been for weeks. Half the place empty, both upstairs and down. Must be the bands or somethings, can't be weather; that's been ideal. *Loop.*

LINCOLN SQ.

(Vaudfilm)

This house is reputed to be the easiest laugh getter around the met district, and at Saturday's supper show bore up that name. Laughs came at anything from everywhere. Every attempt at comedy was a roar before the finish.

Redford and Madden, jugglers, sent the bill on to a laugh send-off. Redford juggles and balances everything within view. Madden lent the comic touch by his hoke juggling, which even got into his straight work as he dropped things in gag misses. Finish with Madden holding wide pronged fork in his mouth and dishing apples out to the audience to throw back at him. Sure fire trick from yesteryear.

Fay and Milliken (New Acts) also received their full share of laughs for small reason. Milliken works in blackface and holds up the comedy end, while Miss Fay does straight.

Molly-O (New Acts) spotted third and took an awful brodie. Turn was slow and Molly's voice didn't seem to please much, besides which she had no comedy, and no laughs spells floppo here.

Howard and Newton (New Acts), two femmes, followed and stirred things up. The stout gal had lots of fun at the expense of her own shape.

House full for the supper show. Par's "The Mysterious Dr. Fu Manchu" the feature; also Fox Movietone News.

ORPHEUM

St. Vaude

Los Angeles, Sept. 14.

With Jack Benny and Bert Wheeler held over for a second week, the five acts leading up to their spot contributed to a balanced program. Show only cost around $6,500, the cheapest for some time, made possible by recruited local talent.

Gilbert Brothers, a bar session, opened. Boys have been trying to get a spot around town for weeks; finally landed, and took advantage by giving the customers something out of the ordinary. Doris Canfield and Jerry White followed with White playing straight for a load of chatter from the girl. Nice, but should do more singing.

White and Manning were submerged by the Al Samuels Trio, male dancers, who know their routines. Head couple followed the boys with a pantomime burlesque on Spanish dancing and other terpsichorean hoke. This developed into a series of pratfalls for the dame, who took them gracefully and came up smiling.

It took both Benny and Wheeler to introduce Bert Hanlon. Latter worked himself into a spot where they wouldn't let him retire despite that he's somewhat fast for an L. A. matinee audience. Gitz Rice and his Mounties did all right, with Wheeler dodging on and off throughout the act. Maryland Collegians, nine-piece band, cut loose some hot numbers and closed smartly. Effeminate bit by one member flopped.

Ringling circus in town had no effect on the usual Saturday afternoon business.

JEFFERSON

(Vaudfilm)

The Keith bookers of this house apparently are stumped as to lining up the kind of a show that will turn those afternoons into something besides a headache for the RKO controllers.

A seven-act show included Eltinge and Vernon, Cooper and Cavanaugh, Ruth Warren and Co, Helen Justa and Charley, California Collegians, Smith and Hart, and Songs and Steps (New Acts). On the screen "Side Street" (Radio Pict.), a talker, with the three Moore Brothers, and the Pathe sound news.

The opening turn got away to a slow start, picked up a little and finally drew down fair applause at the finish. It's a mixed affair, with acrobatics by the man a standout. Cooper and Cavanaugh have improved on their comedy, their gags having more of a kick than formerly. The act did nicely here.

Ruth Warren does a lot of clowning in that "Cross Wires" skit," purely nonsensical, pulling a lot of gags and hoking up things when the two men are on. She succeeded in putting over her laugh-making intentions. Aside from some tapping by the man doing the elevator boy, the whole act is Miss Warren.

Helen Justa formerly worked with two boys, but is now using one, Charley by name. Same style of dancing, with Miss Justa, however, doing an imitation of Bill Robinson without the stairs that showed her a clever hoofer. The act has much dancing pep and scored roundly.

The California Collegians are going in for considerable horseplay in their numbers and thereby seem to win more laughs. Sticking to straight music, the boys apparently realize they are certain to bump into comparison with the other and bigger bands with a rep around here. So the dodge of striving for comedy. Their burlesque on the circus and the rubes seems a good reason why they should be kept working. Anyway, at the Jeff it was the comedy byplay that put them in favor.

Smith and Mart gagged and danced and gagged again to emphatic results. Marie Hart is a comedienne who never lags a minute. An amusing little act and certain in the neighborhoods.

"Songs and Steps" closed. Some parts good and some not so forte. One dancer, apparently Stepanoff, does some exceptional dancing and whirling. *Mark.*

HAMILTON

(Vaudfilm)

This is the champ break in house for R-K-O. Four of the five turns have never been caught by Variety, with Herbert Rawlinson of by-gone picture fame, here making his debut in the circuit houses. Honorable Mr. Wu, the fifth and last act on the bill, is presenting almost an entirely new routine under the billing of Chinese Show Boat.

Rawlinson and the orientalist Wu were heavily billed. Customers were knee deep Saturday matinee with sultry weather outdoors. The rest of the turns, all low comedy, received plenty of applause even though they followed one another. In toto, it proved a splendid bill and was riotously received.

Baker and Knox (New Acts) commenced the fireworks with a snappy hokus-pokus stage full of wide brimmed straws which were sailed

(Continued on page 53)

RKO

Los Angeles, Sept. 13.

Stage band has replaced the vaud-film policy here, and the former Hillstreet is in tough shape. Main panic is the sound reproduction, which was 'way off at the $5 Sept. 11 opening, and was still far from right Friday afternoon.

Those sitting on the up and downstairs wing aisles are going daffy trying to figure out what's being said, and the reproduction is almost as bad across the top shelf. Best spot in the house for sound appears to be downstairs in the center section anywhere half-way back to the last row. RCA engineers have been working on the equipment all week, with some improvement reported from opening night, but still far short of being satisfactory.

Faulty amplification was as noticeable in the shorts as "Street Girl" (Radio). And the picture is doing business despite all the handicaps. The other incumbrances are a brutal Pathe Review, bad booking, a pick-up orchestra put together by Danny Cairns to sub for Ray West's outfit, who couldn't sight read fast enough at rehearsals, and the general routine. Stage show consists of 12 choristers, Conrad and Eddy, Joy Brothers, Ruth Lane, and Charley Irwin as m. c. Besides which the new seats for all over aren't in yet, and the cane bottoms remain in the loge section. And that Pathe Review is apt to make 'em remember this house long after they've forgotten those cane chairs.

In other words, the house shouldn't have opened. If "Street Girl" can overcome the obstacles it's fighting this week, it's considerable picture. The theatre has made it as tough as possible, but with the opening ballyhoo for the new policy they were solid on the lower floor and half-way back in the balcony. Don't give anything the credit here this week but the lead picture, and that's fighting wire.

Take away the house chorus, put the band in the pit and there's not much difference between the Hillstreet and the RKO. Not so many acts, and all running shorter, that's all. Strung together, the stage display ran 35 minutes, Conrad and Eddy consuming the greatest individual share. Recently at the Orpheum the couple haven't changed anything, and just did all right. Irwin is doing a comedy song next to closing, while the routine calls for Cairn's bunch to do a four-minute opening Victor Herbert medley, which could be cut without loss. Faster they get into the show the better.

Top item unquestionably is a novelty chorus number, six girls prancing, each with one limb encased in the trouser leg of a male dummy. Corking effect, which got applause upon entrance, and deservedly. Other numbers (two), ordinary, with the finale a tap. Macklin Megley is staging.

Joy Brothers and their hoofing smack very much of the Colony, New York. And Ruth Lane kept her baby-talk ditty a secret. Meanwhile the stage crew was having its troubles with the lights and draw curtains. House gives no semblance of having settled down at all, except for the crew out front. Pit is covered by a wide stairway, permitting any performer to walk down to the orchestra floor.

Pathe sound news got mild attention. But that Pathe Review! Started without the lead title, so no one knew what it was, went into some Chinese rapids shooting, a fashion plug for Hollywood and a prolonged ode on the coming of spring. This depicted what the first balmy weather had done to Seattle, Kansas City, San Francisco and New York—in each case a group of femme nymphs galloping o'er the green. Outside of it being September nobody cared before the camera got out of Seattle. A complete bust and a surefire chaser, probably booked in sight unseen.

Theatre is going to need unusual pictures to outdraw the surrounding program unless the boys go to work on this house, and fast. Too much picture house opposition out here for a theatre of this size to waste time in getting set. Irwin is a pleasant m. c., was liked throughout and will stick until his welcome wears off. Chorus oke on looks, and the girls can handle themselves. But there's got to be some care in the specialty acts and screen shorts, which is far from evident in this first show. Then there's the sound problem, which has got everybody connected with the house staying awake nights. Cairns may whip the 11-piece band into some kind of shape by next week, and not fair to judge now because of the emergency measure.

Although this house has been wired for about 30 weeks, that the sound is still so unsatisfactory is perhaps a reason there's a good chance Radio's "Rio Rita" may open here in a Fox theatre.

With "Street Girl" going along at about $19,000 weekly pace, satisfactory, the future problem is what's going to happen when the screen feature is of lesser calibre. Same picture did around $22,000 at the Golden Gate, Frisco, minus a heavy campaign, and $10,000 was spent locally on exploiting the Hillstreet's change of policy and name, the studio assuming about $3,000 of that for the picture.

There are those who think the band will be back in the pit by Christmas, and maybe before that if "Rio Rita" is withheld.

Price scale is 30, 40, 50 and 65, according to the hour. But sit in the middle. *Sid.*

CAPITOL

("Rhapsody in Red, White and Blue"—Unit)

New York, Sept. 13.

Stage show at the Capitol this week is surely a letdown from the previous week. Maybe it's because "Our Modern Maidens" (M-G), screen feature and dialogless, is being held over on its strength, and the stage was considered of minor importance along wth it. Economy may be another angle, if that's the case.

Entertainment in this unit is practically all of one variety—hoofing bee. So much of it that the edge must come off each act, though individually all stand out in quality. Chester Hale's idea, supervised by Louis Sidney, throws the audience into a patriotic spirit, regardless of the presentation itself. That Star-Spangled atmosphere can't miss, of course. Neither can the troupe of 30 Hale girls, who tread routines in clock-like precision and work like rockets. But the girls only do two actual numbers, leading off and winding up the finale, with the brunt falling upon the acts and Walt Roesner and his Capitolians.

Roesner is a fav in this house and his m. c.'ing is accepted graciously. Band behind him is an excellent combination, the kind in quality and quantity that is an asset to any picture house, and a particular boon to acts with special music.

Military fanfare brings on the Hale troupe in sparkling costumes, evenly divided in red, white and blue colors. Regular tap formation in straight line, but unusually well done by this group. Al Norman, first hoofing specialist brought on by Roesner, is of the tangle foot school, and a corker. Norman's intricate steps is manipulated with plenty of showmanship. Also does a clever bit of a subway strap-hanger.

Roesner works the band into a special arrangement to bring out individuals for the benefit of Bobby Gilbert, comedy violinist, who sits in with musicians. Gilbert is sufficiently forte with his antics on the fiddle to cut most of his accompanying Yid chatter. None of it would be funny away from Delancey street. He does a variation on "Turkey in the Straw" as different nations would play it that's oke.

Johnson and Graham, another couple of colored hoofers, go through a maze of soft shoe and buck and wings satisfactorily, but to nothing outstanding, the way colored dancers go. With not so much competition they might have done better.

Roesner gives himself a play vocally around a nifty band arrangement of blues, with the boys giving a creditable account of themselves.

Then Fritz and Jean Hubert, mixed couple with both in male attire, just released from the new "Scandals," top the rest with a "drunk" dance that spots the pair in the front ranks for any theatre. Huberts are a western turn with lots of p. h. experience, and the way they looked here are ripe for production work.

Flash finale, patriotically decorated, had the Hale girls as a drum corps, with colorful costumes and effective settings bringing the presentation to a close in carnival style.

Yasha Bunchuk's overture was a classic interpretation of "Singing in the Rain," the Hollywood Revue motif. Except for a little too much blasting in spots, number went over big.

STRATFORD

Chicago, Sept. 11.

Brisk, cool, showgoing weather had the Stratford filling up well Tuesday evening. Cinema draw was "The Gamblers" (WB), with "Turkey for Two" (Pathe), dialog comedy short, silent news shots (Daily News-Universal) and two dialog trailers.

Buddy Howe opened the stage show with acrobatic tap dancing, two routines. Bud is likable and was well received, but might try for more poise between numbers.

Those two girlies, Bernard and Henry, No. 2, who have been going well in the best places, put their act over again, despite too much blue. Their harmony is fine enough to carry a clean lyric act. Cookie, Harold Teenish m. c., helped 'em draw their biggest with a prearranged encore. It's a lovey-dovey song with pats and hugs by Cookie.

The show closes with the Kitaro Japs presenting risley of merit. The two men start with rhythmic barrel juggling as they lie on tables, and the lady assistant, clad in conventional Nipponese attire, stands by quietly. The men go into exciting gymnastics and balancing on a table, with light clowning. Drew heavy applause.

Cookie and his 11-piece band are gaining neighborhood popularity. The patrons like their kid's increased vigor and flushed, happy smile.

ROXY

New York, Sept. 14.

Not as extensive as usual, but still elaborate and scopic at that is the Roxy stage this week, supporting "The Black Watch" (Fox), fresh from its $2 run at the Gaiety.

Stage spectacle of major interest was the "Caucasian Fete," rich and carnival presentation of Russian atmosphere, handled in a fashion that only the Roxy achieves week after week. Where else, for instance, can be found the Roxy's abandon and expansive (also expensive) production-mass? Current Russian pageant is exemplary of the way they do things in Mr. Rothafel's cathedral. Front end of the house is thrown into a three-ring circus, when the ballet ensemble and 32 Roxyettes combine for the opening, utilizing both side turrets and center stage for a grandiose Russ flourish.

Effects reached by routining all three spots in simultaneous and same manner, lending unusual proportion to the display. Leading into bacchanalian revelry, the enlarged salon set takes on substance, with Beatrice Belkin coloraturing a lilting melody, joined by male chorus for tonal volume. Belle Flower, M. Voljanin and Lloyd Brett lead with a comedy folk dance, dovetailed and topped by the Cossack solo of Youry Yourloff. Great spot for the latter, who unlooses a sort of madness of hock steps and pirouettes. Patricia Bowman, prima house ballerina, scores with a spirited Gypsy dance, supported by Leonide Massine. Dance ensemble of 48 girls interpolated more Russian footwork with a bang-up routine, bringing up the finale to a bizarre climax with everyone on deck.

Brief and satisfactory prolog to the feature follows the newsreel, bringing out Miss Belkin once more and the male choir, led by Harold Van Duzee and the Lovat Pipe Band of New York. Bagpipe combo inserted for atmospheric reason mainly, remaining in the background. Finish fades right into picture via scrim.

Orchestral feature, the classic "Orpheus" overture, pealed a popular note. As always, massively interpreted by the Roxy Symphony orchestra, Erno Rapee conducting. Violin solo interlude by Josef Stopak, concertmaster, outstanding.

No shorts other than six Movietone news clips, including the Graf Zep and Eckener's welcome in Japan, of rather belated value; new German air craft with 30-passenger capacity arriving over here; flash of Chang Hsiao Liao, China's boy emperor; another Chinese shot showing mobilization at Harbin against Russia; rather lengthy political discourse by Ambassador Dawes over in England, concluding with Ramsay McDonald on his coming trip to this country.

PARAMOUNT

("Marathon Frolics"—Unit)

New York, Sept. 13.

Pretty faithful reproduction of some of the nutty atmosphere that clings to the looney marathon dances, sends "Marathon Frolics" away from the beaten path for picture house presentations. Though it comes rather tardy, the marathon dance idea is nonetheless different.

Thinking up new ones for band shows must be an industry in itself. An insight on how a unit idea is born, in bed or in the office, might prove heart-rending.

Through "Marathon Frolics" and some of the talent involved, the stage has the edge on the screen at the Paramount this week. The feature, "Jealousy" (Par), is questionable first run b.o. material, unless, as at the Paramount, the star, Jeanne Eagels, should personally count.

Abe Lyman is on the stage with his hot band and doubling as m.c., second week. As a musician with a band behind him, Lyman has been topnotch for a long while, while now he also becomes an m.c. who never offends. It is doubtlessly due to the fact that Lyman remains in the background when not directly concerned in the action. When called on to step out and talk, he doesn't overdo it.

"Marathon Frolics" brings another vaude monologist, Joe Browning, into the large capacity picture houses. Joe, with his regular routine split three ways, has no trouble in landing, talking or singing. Browning's singing of parodies brings the presentment to a close and it is far from usual not to see a film house traveler close in on a finale comprising purely a flash scenic effect. The way the curtain goes down on "Frolics," it drops with a laugh. Also extraordinary.

Action is placed in three scenes, the first a street scene in which the mixed dancing chorus (12) and principals Whitey Roberts and Claire Ralph are talking about the coming marathon and of entering. Mention of a blue nose about to interfere is the cue for Browning who steps into a perfectly planted spot for his reformer characterization.

Next before an olio suggesting the entrance to a dance hall, with Joe Browning, Jr., barking. Browning, Sr., appears for two minutes or so of father-son cross fire, and then pop into a shortened version of his vaude monolog, with only the wallops retained, and walloping.

At all times Browning is obviously playing to the rear of the house, seemingly knowing the front will hear for itself, and that looks like the best way for straight talkers in big theatres. The difficulty is to pitch the tone so as not to detract from the material. Browning managed to do it and as a result, scored as easily as he generally does in the vaude theatres.

Later on the same results were derived from the same method, when Browning closed the show with parodies that are strong because they are funny. Here, also, it was a case of proper delivery.

Third scene includes the band and the specialties. In the latter class, besides Browning's, were a pair of dances by Jules and Josie Walton, clever brother and sister, and Whitey Roberts, who does a rope skipping eccentric dance number that is perfect picture house. The Waltons followed up a comedy hoofing interlude, which included some pantomime from the girl, with a ballroom tango.

Dave Gould's chorus stepped out in mixed pairs for specialties in a pickout number when called by the numbers on their backs. While one couple was downstage, the others were doing that listless side-to-side glide in true dance marathon style. Together, a smartly trained group of boys and girls.

Mr. and Mrs. Jesse Crawford, at the twin consoles, play a comedy number and then a new pop which Mrs. Crawford is credited with composing. An offstage tenor plugs a chorus of the latter and it's sold as well as a song could be. They'll not forget the melody, and when they hear it again they'll know who wrote it.

"Booklovers" (Par), with Joseph Santley and Ivy Sawyer, the screen short. *Bige.*

LOEW'S STATE

("Kisses"—Unit)

Los Angeles, Sept. 12.

Name of the new Fanchon and Marco idea, "Kisses," promised more than it delivered. Nicely mounted, but turned out to be a quiet affair.

Billy Dooley, slated to turn on the next to shut comedy wallop, became ill just before the unit opened and nobody was obtained to throw into the spot. Absence of a punch was noticeable.

Best is an interrupted conversation by Gene Morgan, m. c., and Chuck Callahan. Gave the mob four minutes of laughs. After Morgan's introductory, unit opened in one, with Rose Valyda and Will Cowan on for a tap number and song. Drop upped to knee height to show line girls' and boys' shanks in kiss pose. At the end of chorus the drop hoisted to show they were really doing it. Twelve more girls on and whole ensemble into dance.

Cowan's military tap went over, the number closing with chorus offing in a varsity drag. Cheer Leaders, collegiate male quartet, next. Nice-looking lads, with good voices and personality. Futuristic scrim shut off the band while chorus came on in striking yellow and purple costumes for more taps. Morgan and Callahan here did a comedy number, followed by a band medley. Morgan stayed in the spot for a solo dance that was okay, then brought Callahan back for the patter skit that wowed.

Show wound up with lengthy version of the jazz wedding idea, featuring four particularly good cartwheeling girls and gathering speed for a fast close. "Thunder" (M-G), silent-synchronized, on the screen.

LOEW'S 83D ST.

New York, Sept. 12.

An all-picture house drawing in a neighborhood where classes range from the free lance manicurist to Dun and Bradstreeters, the theatre on this night accessoried by cool weather drew a capacity biz to a double feature bill of one all-talker and one part-dialog. The former was Paramount's "Woman Trap"; and Universal's "Girl Overboard," the second.

With no comedy, a silent Metro-International, and a Fox Movietone newsreel the show ran for 170 minutes. This time included four minutes for an organ recital of Faust bits by the house musician, John Grat. Just an ordinary bit of music, but it added a needed moment of relief between the long film dramas.

The house seats about 2,700 with smoking permitted in the balcony where the customers were about evenly divided in sexes. In the orchestra, women outnumbered the males two to one.

Between the smoking and the conglomeration of perfume odors brought in by the ladies, it's a pretty tough job to keep from coughing. Plenty of throat gurgles sounded throughout the performance.

Hal Skelly and Evelyn Brent were much responsible for the great draw this night although the house rates a regular clientele regardless of the fact that a Keith vaudeville theatre stands only two blocks away and on the same side of Broadway.

Both newsreels interesting. With each following the other it was somewhat tedious.

CHICAGO

Chicago, Sept. 13.

The popularity of Victor Herbert music has increased steadily since his death, and in the past year his music has become a favorite with orchestra leaders. Within the month Herbert tunes have been featured three times in the big Loop houses, the entire stage show at the Chicago being built around a group of the Herbert operettas a couple of weeks ago.

This week the orchestral feature is "Naughty Marietta," with vocal choruses by a group of the stage ensemble seated in the band pit. Herbert music means something to these people, the opening bars of "Sweet Mystery of Life" getting spontaneous applause. (According to Clarence Parrish, local manager of Witmark's black and white catalog, the demand for Herbert music today is exceptionally strong, with "Sweet Mystery" leading the sales.

Mark Fisher back to the Loop, as m. c. for a stage show labeled "Hollywood Hits," meaning theme songs and others. Show opens with chorus stepping to "Breakaway" and a couple of male hoofers in front doing a routine tap. Oke for opening with music snappy, and a modernistic striped backdrop giving an impression of speed and class to a number which is ordinary.

Orchestra struts in a couple of tunes, Fisher vocalizing one chorus. Julia Ballou, of Carlton and Ballou, sings "St. Louis Blues" the way a prima would sing it. She misses the low-down of it.

"Hollywood Revue," due soon at McVicker's, got a plug with "Singing in the Rain" and "Your Mother and Mine." Fisher closes the show with the "Mother" song, backed by tableaux, and striving for the sobs. The "Rain" number, put on as a novelty, clicks on appearance and tune, the entire band lining up in slickers in front of the footlights, followed by chorus in same outfit.

Carlton and Ballou are over their charm of manner, doing nothing in particular, getting across on the forgotten "Crazy Words, Crazy Tune," number. They start to a sort of skit, change to a dance bit, decide to sing, and close with three Mother Goose rhymes with trick endings. They seemed to be enjoying themselves, so it was okay with the audience.

Other act was the Five Bracks, a fast paced tumbling and tossing turn which got splendid returns. The way those boys toss and juggle each other with their feet! One of the best acrobatic acts ever devised for speed, novelty, cleverness and results.

Seven news shots, all Paramount except for one M.-G.-M. News bordered by wide screen, plugging next week's picture and B. & K.'s new house.

LITTLE

(NEW)

Chicago, Sept. 11.

The Little theatre, formerly known as the Panorama, opened Saturday (7) as an intimate, semi-art house, with Fred Mindlin in charge. Mindlin last year operated the Playhouse, sure-seater on Michigan avenue.

New house is unique in that it will play ordinary program pictures in an art atmosphere, serving coffee, cigs and cute Chinese usherettes. Entire outfit decorated in the Chinese motif, with added atmosphere a mandarin out front who, besides opening auto doors and standing in the rain, will attract attention by socking a huge brass gong every hour on the minute. If they manage to keep accurate and don't get a stop order on this, neighborhood folks will soon begin spotting their bedtime when it's four bells and all's well.

House has only 650 seats and is right for the intimate idea; the Essaness owners, however, going light on the expenditures until certain the thing will make money. If it does, they intend to make it thicker.

To all appearances house should go. Spotted in a favorable north-side location; especially for the pictures Mindlin intends to present. For example, opening bill contained "Fashions in Love," the Menjou Paramount picture, and a Mischa Elman short. Booked for same week was "Mrs. Cheyney," M-G-M feature, and a Martinelli short. Pictures all penciled in for three days, with program containing feature, two shorts and an occasional comedy or cartoon.

House opens at six p. m. week-days and at two on holidays; with tariff at all times 35c; 40c for the negligible mezz.

Idea stressed here is to persuade the neighborhood it should wait until the picture reaches this uptown spot instead of racing into the Loop. And adding, what's a few weeks between films? The folks here won't wait; but they'll come here when they get tired of the radio and bridge.

The little place has lots in its favor; location, atmosphere, material and price, and should show profit. It's a nice place and just around the corner from a lot of people who like to go to pictures. *Loop.*

CHARLIE MURRAY
Monolog
16 Mins.; One
Palace (St. V.)

Very informal personal appearance, disarming in its unpretentious informality. Charlie is just the screen comedian who drops in and chats with the fans who have liked him in pictures. Probably the friendliest emissary from Hollywood so far.

He doesn't pose, he doesn't struggle to be smartly entertaining. Wise and experienced trouper. Starts out by explaining that before his 15 years or so in the flickers, he was on the stage for thirty some years. The turn shows it. Murray knows his vaudeville. Tells a few trifling stories, accompanying them with the familiar comic tricks of the tad comic.

For the finish he regrets he can't sing, but will they have a dance? Going promptly into a trimly done Irish reel. During the stepping he enters into gagging sallies with the orchestra leader. "How old are you, Charlie," queries the leader with great impertinence?

Charlie continues with his steps thoughtfully for a bit, then replies solemnly, "Close to 60—damn it." And he's off without more ado.

One of the few Hollywood visitors who improves on in-the-flesh acquaintance. *Rush.*

"FIESTA" (14)
Fanchon & Marco Idea
with Eddie Peabody
45 Mins.; Full (Special)
Academy (V-P)

Eddie Peabody, who enjoyed a run at the Paramount in Times Square last winter, returns to town at the head of a new Fanchon & Marco Idea. Eddie, in addition to working in his musical specialties, acts as m. c. and continually steams up the house orchestra used on the stage as part of the act. A peppy leader and yet when Eddie trots out the violin or banjo away goes the show or Idea as F. & M. typify it.

This is no slam at the "Fiesta" presentment; it's not only classily staged, but packs a lot of stage talent especially in the Mexican g. o. Trim, Armanda Chirot; the dancing Romero brothers, Oscar, Carlos and Juan, and that acrobatic girl marvel, June Worth; it's just the fact that Eddie Peabody is a one man show by himself.

Eddie whammed with his fiddle and bow, but that was nothing compared to what he did when he came down on the stage wing and started strumming on the banjo. He tried to pick up the m. c. stuff, but nothing doing. He finally gave the crowd "St. Louis Blues" and even then the applause was so prolonged he stopped the Idea cold.

Six girls form the femme background for the "Fiesta" which is typically Spanish, not only as to its scenic layout, but its music, dances and personnel. And from the start it moves swiftly, kaleidoscopically and pleasingly to the finish. The Romero brothers, Oscar and Juan, do a neat stair-stepping double routine, using the steps used for the entrance to the hacienda. And Carlos shows unusual skill doing an automaton dance.

Special mention is due Jose Mercado, an operatic baritone, who gives his splendid voice a little play during the early period. While he is excellent his operatic singing "sister," Armanda Chirot was such a hit that she was forced to make two little speeches as encores. Something unusual for a prima in either a unit or Idea.

Academy stage has had plenty of acrobatic femmes, but none of them tops the amazing ground tricks that June Worth offers.

No comedy, with the entire effort of the F. & M. workshop apparent to turn out something in attune with the Spanish locale. A bit of comedy would have helped.

Yet there was Peabody. He's an asset to this F. & M. Idea to such an extent that he makes it pretty hard for the other Ideas to trot along in the same company. The report is that Peabody is going to be planted in Fox's Brooklyn for an indef engagement by his lonely. The "Fiesta" however, is going on playing without him as the act is rather an expensive proposition without the expensive Eddie. *Mark.*

DAVIS and NELSON
Comedy
14 Mins.; One
Hamilton (V-P)

Fair comedy turn which may and probably will be built into a swifter and more certain laugh jerker when some of the jagged gags and poor situations are eliminated. The girl does a good impersonation of a souse at the beginning, but then spoils it by carrying it too far. It is through the stew medium that most of the comedy patter is injected but it could be more effective after the first five minutes by a change of pace.

Hypnotism bit with the girl refusing to fall under the influence was the standout and drew most of the giggles. Most of the aggressive gagging weight of the act is carried upon the shoulders of the girl, but the man works nicely and his foiling counts more than it seems in general results.

As is will do nicely in the deuce spot and may go beyond that spotting when finesse is developed.

JUNIOR DURKIN and CO. (3)
"Little Vagabond" (Sketch)
14 Mins.; Three (Special Drop)
Palace (St. V.)

Young Junion Durkin attracted attention for his work in "Courage," drama on Broadway last spring, and Edgar Allan Woolf has tailored a sketch to fit him for the vaudeville venture. Sketch is not very happy, as commonly happens with these made-to-specifications things.

Drop represents entrance to the reformatory and ragged kid walks up and rings the bell. Dialog with uniformed attendant reveals that kid is an orphan, has just lost his organ-grinder protector and seeks refuge.

He's told kids have to commit a crime to get in. Ritzy character passes, kid trips him and steals his handerkerchief to make himself eligible. Ritzy stranger is back with his daughter. They're a philanthropic pair who are seeking the toughest kid available for an experiment in sociology and they think this one will do when he pretends to be hard boiled.

When truth comes out they revise their idea and won't take Junior, cue for a emotional crying scene by the boy actor which is meant to be the whole point of the sketch.

Situations don't convince; characters are transparent make-believe and whole thing doesn't jell, although the kid can cry realistically. Trouble they don't give him a plausible crying situation.

A dull spot No. 5 at the Palace. They don't like sketches at the Palace, anyhow. Maybe it will do better elsewhere. *Rush.*

MEYER GOLDEN'S "ORIENTAL SKETCHES" (6)
Dance Revue
12 Mins.; One and Full (Special)
86th St. (V-P)

Meyer Golden has compactly spotted his stuff in this one, with quality rather than quantity as his evident objective. It's an act they'll talk about and is staged with the usual lavish hand which has become a mark of Golden productions.

O'Connor Sisters in lace pajamas warble the introductory about a magic lampshade and its silhouettes frolic at midnight. Going to full, a giant lamp and shade is revealed, with the silhouetted figures engaging in flirtation ballet, winding up with the bad man shooting the lover. The O'Connor Sisters return for a pop duet in one, after which the act goes to full again for a gorgeous Egyptian set for a snatch of Oriental by Estelle Mettern before a statue group of three men, with figures coming to life later, and the four going into one of the best triple adagios that has been spotted to date.

For tosses, catches and rigidity of the girl, this one is a class, postures graceful and providing an attractive stage picture. The girl is the wallop of the act, with Stuart Farrington, Fred Taggart and George Spinova as the male manipulators of Miss Mettern and with the toss of the dancer from the balcony of the set to one of the men below a thrill wallop. Went over with a bang, and class for any bill.

DALTON and CRAIG
Talk and Harmony
15 Mins.; Full (Special)
Lincoln Sq. (V-P)

Hotel lobby pay station is the set as background for Dalton and Craig. Strong act with plenty of amusing chatter and nice harmony by the mixed pair. Miss Craig's comic laugh is infectious. Dalton cuts a handsome figure. Here he's a telephone thief. Enters, calling a Great Neck number, clinking a bell to indicate he has dropped nickel. Operator registers and he asks for refund, holding hat as the money pours out.

Miss Craig enters. She is stationed in charge of the booth. Dalton is talking on the phone, making a date with another girl as she passes. She pauses to roll her hose. He tells the girl on the other end of the wire the date is off, something "has just come up." Big laugh. Dalton then "makes" Miss Craig. He tells her she's like this movie star and that, getting her so dizzy he is able to take the dough from her cash box as he talks. She catches him and they wind up in harmony. Act for any house.

HAPPY and JOY (2)
Talk, Songs and Instrumental
14 Mins.; One
Belmont, Chicago (V-P)

Fast, snappy talk, good songs, and oke instrumental, an act which has the best possibilities. This girl, Joy, has the makings of a real comedienne; that is, if she were willing to cut playing the violin and the xylophone. Happy in ordinary clothes and Joy in mechanic's outfit for the entrance, built for aviation gags, all of which are oke and over. Girl sheds the jumpers to warble a comedy number with man at the piano.

Bit that followed was only weak spot and should be cut. A long, unfunny explanation of the act's opening routine, which the audience doesn't want to hear. Picks up again for the close with the instruments, although the gril should stick to her fooling, which is better than her playing. A good act, with elimination of the middle slump. Billing change suggested. *Loop.*

FOUR HIGH HATTERS
Dancing
10 Mins.; One
86th St. (V-P)

Marty Begley, Jack Gormley, Jimmy Sherry and Johnny Mattison are the foursome in this neat and fast paced hoofing team. Do all kinds of unified and rhythmic stepping, selling everything with class and showmanship.

Boys come on in Eton suits and silk toppers for fine appearance, going into a maze of steps and keeping it up without a stall. One solos with intricate wings, followed by "drunk" double routine, snappily executed, and some pip precision work by the pair in convict garb and shackled legs.

Went big opening bill here. Can stand that spot anywhere and better it in a good many houses.

HERBERT RAWLINSON
Talk and Songs
12 Mins.; One
Hamilton (V-P)

Making his first vaudeville appearance in New York, Rawlinson was given a spontaneous and prolonged hand even before he strode upon the stage.

Rawlinson still looks the part of "our hero" and made a fine appearance in single breasted tan jacket with white flannels. Saying he had come with a load of Hollywood stories Rawlinson immediately started to unpack. Yarns are nothing to arouse the jealousy of "Bugs" Baer, but whether because of his name, personality, or the friendly manner he projects, they were all laughed at with many a roar betwixt. At times Rawlinson forgets that he is before an audience not in his parlor, and does not give them time to recover from one and grow attentive for the next, but spills them in an incessant patter, losing the effectiveness and results of many of his best sellers. Voice is clear and distinct.

Singing is not Rawlinson's forte and he wisely handles lyrics in recitative style and lets the orchestra supply the tune. Perhaps his singing voice was handicapped by a cold, which fact Rawlinson made mention of even though his speaking voice was clearly audible.

Near the finish Rawlinson takes a long chance by bringing on a uke and showing no great skill along that line.

Rawlinson, on his name alone, but plus his chatter and his commendable poise and carriage, should spell b. o. for many houses.

FRANKIE and FRANCIS
Comedy
13 Mins.; One and Three
Hamilton (V-P)

Neat little bits with the awkward walk and actions, slow delivery and unexpected comebacks of Miss Francis draw a goodly amount of chuckles.

Never recorded in Variety's files, this turn must have been playing some time as there is a deftness and surety in action and delivery which tokens that it has been tested. Even under the handicap of doing a repeat of some of the femme stuff in the turn before, Miss Francis handled herself admirably. Frankie works with as much assurance as his partner. Lines are well timed and delivered.

An imaginative hokum bit, done many times before, of rattling a supposed cocktail shaker and then hearing the ice click or putting a finger in midair on a supposed bell and then hearing it ring, done by Frankie, brought giggles, all helped along by the actions of Miss Francis. A film studio bit with Miss Francis imitating Chaplin, Polly Moran and Greta (with an accent), went over nicely.

If this house is a criterion, the turn should please most anywhere.

GENE and MYRTLE MOORE (2)
Songs
14 Mins.; One
Englewood (V-P), Chicago

This man and girl vocal turn. As is, weak in entertainment value. One-number act, and to be improved needs considerable doctoring. In present form barely rates family time.

Turn opens in "one," with Gene in tux and Myrtle in evening dress. They do three duets, specials. Voices are ordinary.

Gene fades to give Myrtle the stage for a soprano ballad. She just manages to gasp the last high notes. Ought to cut that number. They exit together with a light comedy lyric far superior to the rest of the turn.

"3 RAH, RAH GIRLS"
Dancing and Singing
10 Mins.; One
Jefferson (V-P)

Mostly tap legmania with minimum vocalizing. All the better, as neither has commendable vocal chords.

Simply another burlesque college dance act, showing nothing new. Turn gets over on looks and shapes. Souse number by a blonde with a fine chassis needs improvement.

Act closed after a pigskin was brought on and thrown around a bit to supply the supposed "rah, rah" atmopshere.

Correctly spotted as opener.

FRANCIS RENAULT
Female Impersonator
20 Mins.; Full
86th St. (V-P)

Francis Renault, one of the few femme impersonators who has gone a long way in the biz, is back with a new and brilliant wardrobe, several new songs and a eye and even a new figure. For Francis has grown hippy around the hips, if you must know. Not enough to cramp his style or hurt his strutting be-peacocked and be-rhinestoned, but just that much to cause the women to whisper.

Making four changes, Renault accomplishes it in double quick time, with nothing else on stage to fill the interim. New batch of gowns, which Renault vouches is strictly Parisienne, is a flash the more matronly femmes will talk about. There's nothing flapperish about him.

Renault is concentrating more on clothes in this turn than ever before. He still does a lot of flip talking between songs, but the songs appear of minor importance, both to Renault and the audience. Opens with a syncopated version of "The Wanderer," delivered lightly. "Sweet Mystery of Life," is another he falsettoes between chatter, while closing with an old standby, the refrain from "Chocolate Soldier."

For making and taking bows Renault knows all there is to know. If that's an asset. Still a capable and entertaining performer.

BAKER and KNOX
Novelty Juggling
7 Mins.; Full
Hamilton (V-P)

Though never previously caught by Variety, Baker and Knox have played around, mostly in the independents, though not near the met district, for quite awhile. Fast little comedy hat juggling turn with a few surprises and a few laughs. O. k. opener.

SEVEN NELSONS
Acrobatic
9 Mins.; Full Stage
Palace (St. V.)

Spellman brought this one over. They opened fresh from the boat. Seven men, all in trim full tights of white, doing a novelty casting turn. Novelty consists in having the two bearers stand upright in the equivalent of cradles, held rigid by belts.

From this position they swing short-strung traps from the hands instead of handling the flyers in hand grips. In that way the casting has something of the punch of the aerial "return" act.

Between flying, the smaller workers do a variety of tumbling and three-and-four-high feats, nearly all routines ending with some sort of somersault to a catch or multiple air-turns to the mat.

One of the features is a forward-and-a-half from bearer to bearer (flyer missed at first show and went on his face to the mat.) Stuff is splendidly done and turn makes a spectacular opener, although seven-person opener is pretty strong on the payroll for that spot. *Rush.*

"SONGS AND DANCES" (8)
17 Mins.; Full (Special)
Jefferson (V-P)

Apparently a foreign personnel, singers and dancers trying to Americanize their turn. The standout is a corking dancer named Stepanoff, above average in legmania.

A pleasing song number was that of an old cameo or picture frame from which stepped two old tintypes, who went into an old-fashioned waltz. The bygone mode of dressing, especially the bustle and the long petticoat, got laughs down 14th street way.

A toe dancer was used for a characteristic jazz toe dance typifying the ante-bellum period.

A novel number was the Dutch plate, with Stepanoff featuring his skillful stepping.

There is a novelty by Stepanoff, a dance on a huge drumlike affair placed in the center of the stage. He also does some more of his clever terpsichore atop a table or improvised stage upstage.

The work of Stepanoff alone is a feature—graceful, agile and different in his style. *Mark.*

SWOBODA and YADIEVIE (8)
Dances
20 Mins.; Full
Belmont, Chicago (V-P)

Formerly with the Chicago Civic Opera ballet, this act is for big time only. Staged, dressed and executed in a class manner, with Swoboda and Yadievie exceptionally clever dancers, as fine as can be found on the vaude stage anywhere.

Open with a Pierrot and Columbine number, assisted by six ballet girls. The best bit is double Gypsy "Two Guitars" number. Two comedy dances by the girls of the ballet are fine and hugely enjoyed by audience here. Weakest bits are Yadievie's single and the close. All dances arranged on the love theme, either comic or passionate.

This act is produced by Harry Beattie, chief engineer of stage equipment for the Chicago Opera Company. Exceptional vaude material. *Loop.*

HONORABLE MR. WU and Co.
"Chinese Show Boat" (19)
Revue
38 Mins.; Full
Hamilton (V-P).

The Hon. Orientalist has surpassed himself in this revue, but should have carried out the suggestion of the billing, that of the entertainment being aboard a Chinese Show Boat. Reference to the Show Boat idea is only made once, that through pantomime, when a royally draped boat is shown pulling up along the waterfront in one scene.

Mr. Wu presents so much Oriental entertainment, well diversified, that this is quickly forgotten. Wu is using many Chinese, men and women, from the casts of his former revue, and with a few exceptions has inserted new material.

Scene opens with much banging and blowing of Chinese instruments. Wu comes before the drop, and in a flowery speech in flawless English, chants that he hopes his latest entertainment will be worthy.

The scene next was the most colorfully exotic of all. A moonlight on a Chinese waterfront with the Chinese Show Boat later drifting into view and stopping in the the center of the scene. The Hon. Wu steps out with a few of his male henchmen and after that things began to happen.

Wu has surrounded himself with an eyeful of Chinese beauties, by their English probably educated in the Western world, who do slowly swaying Oriental dansapation and sing in the high Oriental pitch, putting it over because of its novelty. China Gals are on and off all through with their shuffling gait and delivered nicely. Hot pop tunes were sung in English, but were accompanied with a cute Chinese manner.

Announced by Mr. Wu as the most famed songstress in all China, Miss Jue Sue-Tai scored a personal hit. An outstanding looker among the Chinese pulchritude, Miss Tai sweetly sopranos U. S. ballads and pops and warranted the big hand she got.

Highlight of all the skits is the old-fashioned song and dance to "Tell Me Pretty Maiden," by six couples in Chinese garbs. Another good bit was Chinese idea of the modern collegiate eccentric dancer. Only trouble is that barely any of these Chinese youths can step much. A tall, good-looking boy did the best pedi-mania in a stomp and strutting bit.

Old gag repeated here was Yip Ly announcing he would sing a native tune in his native language and then going into "Mother Machree."

Wu drew fair honors for himself in giving an impression of Charlie King singing "Broadway Melody," of George Arliss in a bit from the "Green Goddess," followed by an imitation of Sophie Tucker and Joe Frisco. All but "Broadway Melody" went over nicely.

Revue closed with instrumentation from the seven girls. Mr. Wu has woven his talent and his numbers deftly. The beginning is quiet, with most of the strong spots and highlights at the end and so getting off to a slow start but building.

JEANNE UPHAN-ELTON RICH Co. (4)
Dancing and Singing
18 Mins.; Full
Lincoln Sq. (V-P).

Dancing the main attraction. Should be trimmed and presented in a faster fashion.

Miss Uphan is the feature and as the only femme holds enough s. a. and uses her feet capably. Elton Rich Co., three boys, are also in on the pedi-mania and outdo Miss Uphan. Miss Uphan's toe number was the highlight. She vocals one number at the opening with a childish inflection. Boys, in on the same tune, vocal nicely.

The stepping is the feature, with each getting his full share. It all went nice, though needs speed.

FAY and MILLIKEN
Comedy
15 Mins.; One
Lincoln Sq. (V-P).

Very slow comedy turn. Milliken does blackface and carries the whole comedy burden. Miss Fay plays straight and plays it like a novice. Everything she does or says is over enacted in a dead poker face. Tap dance by her was the personification of ungainliness.

Patter is poor and slow. All lines are forced with no easy delivery accompanying any of them. Milliken works much better than does his other half of the act, but has nothing to build on.

Many revisions in the material and much coaching for naturalness might benefit pair and turn.

HOWARD and NEWTON
Comedy Songs
11 Mins.; One
Lincoln Sq. (V-P).

Two gals, one a looker and one with plenty of avoirdupois. It's the rotund one that's the funster of this turn. Work resembles a bit, that of the Watson Sisters.

The stout one clowned all over the lot, singing at times and more often adding humor by her gags and pantomime. Most of her witticisms were

made at the expense of her size, which handed them plenty to laugh at (the gags, not the size, though that goes with it). She possesses a husky female baritone voice which goes with her comics.

Other gal possesses a clear voice and straights it. A few more gags for the stout one and more chance for vigorous clowning will add lots. As it was, laugh returns good.

PETRUSHKA Club Revue (12)
Songs, Dances, Skits
33 Mins.; One and Three (Special)
Palace, Chicago (St. V.)

Revue here doubling from ritz Mich Boul club, playing for a class mob in the expected Chauve Souris manner. Built only for big time. Staged and produced by Ely Khmara and Konstantin Sankarjevsky, the former billed as the conferencier.

Seven numbers in revue form, opening with a wooden soldiers bit that is about perfect. Following, a baritone, George Nelidoff, who has only a fair voice.

"The Lilliputians," title of the next bit, and staged on a Punch and Judy set, with femme and man mugging and singing with head and hands visible, giving the appearance of midgets. Coiffeur Shop followed: two head stands in a hairdresser's window soliloquizing their love for each other. And the worst bit, "A Monument to the Unknown Soldier," meaningless sort of war song and dirge sung by four men in Yank uniforms.

Claude Avery sang two numbers, one of which was the Chevalier click, "Louise." The French boy has possibilities, but needs training, experience and confidence.

Last bit, Venice, was good, a comedy number with gondoliers, gondolas and women. Nicely staged and splendidly sung. *Loop.*

MOLLY-O (4)
Songs
15 Mins.; Full
Lincoln Sq. (V-P).

Molly-O has the voice, though better songs could be used, and her pianist has a fine touch. So there should be no reason for the indifferent reception of this act here except that the whole turn drags.

Molly opens singing through a small megaphone a la Vallee. Possesses a sweet voice plus lots of volume. Later Molly does "Big City Blues" from the Fox Follies, posed against a prop lamp post. Interest waned through this number and Molly, try as she could, couldn't get attention again. Another song about a wedding trousseau also got poor reception. The lyrics were barely audible and meaningless.

The two pianists, working from either end of the stage, played in unison on all tunes and gained more attention than Molly-O. Their classical tinge to modern pops was appreciated as was their double rendition of "Rhapsody in Blue."

JAMES and DOTTY
Accordions and Xylophones
10 Mins.; Two (Special)
Lincoln Sq. (V-P)

Small time opener. Mixed pair enter with accordions, playing "Weary River" and "Sweethearts on Parade." Merely play. No cleverness exhibited. Girl is a looker of the first water. Sweet type of brunette, tall and shapely. Fellow has little appearance, but puts pep into the turn.

Girl withdraws and fellow plays St. Louis Blues." Quite ordinary. Merges into classic ballad. Then back drop raises on girl in Indian habiliment, playing xylophone. "Indian Love Call" is the number. Then they do the "Pagan Love Song," he with accordion, she with xyl. Windup together on the xyl. playing "Breakaway." Nice applause.

JEFFRIES and WARNER (2)
Talk and Songs
12 Mins.; One
Belmont, Chicago (V-P)

First appearance of this mixed couple in the States, and for the debut have gathered a mess of gags, preferably blue, from the more or less recent numbers of the comic weeklies. Some of the cracks hit a bit too low and were too new for the audience at this house.

Both members have excellent vaude voices and get over very well even with their vocal bits. This part of the act should be built up, for the talk is weak for any house. As act stands can make the grade for the family houses. *Loop.*

BEN TAHAR Troupe (6)
Tumblers
6 Mins.; Full
Belmont, Chicago (V-P)

Five men and a girl, all apparently Arabs, in a fast tumbling, hand-to-hand and pyramiding turn. Pyramiding good, with girl always taking the top position. Speed of act is its best bet. An excellent act to open or close anywhere. *Loop.*

William Holden, "Dulcy," M-G.

Florence Lake, "Road Show," M-G.

Mary Philbin, femme lead, "Troopers Three," T-S.

Ruth Chatterton, and Grover Jones, writer, under new Par agreements.

HAMILTON

(Continued from page 50)

out to the audience but boomeranged back. Amusing little turn.

Davis and Nelson (New Acts) on with the femme half of the turn impersonating an inebriated Miss thrown out of a cabaret, through most of the action. Though a bit in the rough, house took to it and the returns were abundantly satisfactory.

Frankie and Francis (New Acts) in trey with Miss Francis' eccentric walk and talk too similar to the bit in the preceding act to be spotted after it. But girl worked with a good deal of spirit and Frankie's straight work supported her nicely.

As soon as Herb Rawlinson's (New Acts) name was flashed, the applause started rolling and didn't cease until he bowed off. Rawlinson ingratiated himself immediately by his easy poise, rendering his material as if in his own parlor in friendly intimacy.

Hon. Mr. Wu's colorful spectacle, Chinese Show Boat (New Acts). Started slowly but worked up to a fine finish. More heavy applause at the final curtain.

"Side Street" (RP) the flicker attraction.

81ST ST.

(Vaudfilm)

A routine show for first half here that would be in a bad way for laughs had it not been for Dainty Marie's closer, travestying reducing methods for women and with the yells coming through the contrast of skinny and fat dame doing the rolls.

"Dauntless," canine actor from pictures, with male trainer, opened and satisfied with the hound, German police dog being put through dog stunts with trainer supposedly film director for spiel purposes and with the canine displaying good training. Kids out front Saturday afternoon ate it up and everybody else liked it.

Lottice Howell, with Herbert Goode at the piano, followed with a song cycle of four numbers that also got over.

Ken Christy scored also in next spot with a knockabout hokum act, "The Ex-Wife," supported by Barbara Bronell, Helen Huntington and a dancing juvenile not in the billing. Save as a network woven around the specialties the act is weak. It parades the wheeze of a divorced couple meeting and the woman sub-letting her former spouse's apartment with her successor trailing both with gun and all going into a dance for finish. Christy spotted a bass solo that was good and a limp eccentric with one of the girls. The dancing juve tore off a good acrobatic. Some laughs in the lingo and situations but old-timey.

Don Carney, "Uncle Don" of the radio, held next to shut adequately with a pot-pouri of kid songs and delineations of his "Main Street Sketches" types, which he has been doing before the "mike" on WOR. The sketches are handled as monolog and get over with previous radio popularity helping plenty. Both kids and elders went heavy for Carney.

Dainty Marie closed and as mentioned galloped off with the laugh honors without a struggle. She does legit and travesty reducing stunts with a 90-pound and 200-pound clients, who inspire the yells through their awkward attempts to emulate the physical culture feats of their instructor. Sandwiched between the buffoonery, the physical culturist gives some straight hints on reducing. She does one morning a week in a "For Ladies Only" session as an exploitation stunt. Women in at this showing were pleased for the info and the stags tickled by the comedy.

"Side Street" (RP) screen feature, followed.

ACADEMY

(Vaudfilm)

Following a $23,000 week on "Cockeyed World" (Fox) biz last Saturday for the start of the first new show and the return to vaudfilm normalcy at the Academy seemed considerably off. Anyway, nothing like the rush to see the picture which had held up with little stage embellishment, yet the show deserved a better patronage.

Outside the billing played up the United States Reservation Indian Band and the Fanchon and Marco Idea, "Fiesta" (New Acts), headed by Eddie Peabody, and those two alone should have been worthy of gate consideration let alone the screen talker, "Lucky Star" (Fox), which had those 14th street favs, Janet Gaynor and Charlie Farrell.

That boy Eddie Peabody is a show by himself. It's a pity the house can't hold him without any Idea surroundings. He simply tied the show in a knot.

The Indian musicians, while a novelty, seemed just like another band at the Academy, and few bands have escaped being booked down there. The Indians pepped things up, although there were no femmes. Perhaps just as well as the band ran faster and gave the conductor, Chief Shuntona, plenty of open room for syncopated hoofing. For an Indian he has a happy combo; has developed into quite a showman since the band broke into vaude and knows how to sell himself.

The chief went into second spot and apparently made no squawk. Did just as well there as after the F. & M. Idea, as Eddie Peabody banjo clicked "Pagan Love Song," and that number was also used by the band. Eddie apologized for doubling on it, but he made it seem like another number the way he tricks his banjo.

Francis and Walley really grabbed the only comedy honors on the bill. With the show running largely to music and dancing, the Francis and Walley turn had the comedy spot to themselves. *Mark.*

58TH ST.

(Vaudfilm)

Last minute change in booking mixed up the show. "Underneath the Stars," a revue act, was rushed in for closing to replace Lester Allen and Nellie Breen, out, due to illness. Bill short on laughs, being atmosphered by a gloomy shade left over from the feature, "Side Street" (Radio Pict.), heavy melo.

The revue act should go over big with things straightened out back stage and settings in their proper place.

Tom Lucas Co., pantomime comics, numbering seven, two girls and five men, opened. The first half of their act, which lasted eight minutes, was given over to tame comedy. But the act's stilt walking parade, where the company members size up from three feet to almost 12, drew a good hand.

Bentell and Gould made a good deuce spot with their xylophone playing and dancing. They were well received, but their stuff, though ingeniously presented, lacks the class touch or the duo could stop a show.

Jarvis, Harrison and Co. presented their usual two-scene act, featuring Sonny Jarvis. The kid packs a wallop as a dancer. He stopped the show with his hoofing impersonations of Bill Robinson, Jimmy Barton and Jack Donahue. Did 15 minutes.

Francis Renault, who followed, proved a boon to the program. He lent color to the bill, permitting the closing number with its singing and dancing flash, to come on gracefully, although things were more or less in an uproar back in the wings. Renault presented a dazzling act that went great with the audience. His gowns were magnificent.

In the closing number, "Underneath the Stars," Leo Henning is featured, and the act includes Lee Hall and Charline Leslie, Eddie Blanchard and his Ambassador Orchestra, the O'Reilly Sisters, Jil Cameron, Estelle Denise and Jane Beach.

For such a big act to pull in at the last moment and take over the finish of a bill, the crew did well. Though numbers were a bit tossed around, the audience still gave the act a G. B. H.

Biz was off Saturday mat, with warm weather against the box office.

86TH ST.

(Vaudfilm)

Diversity, plenty of laughs and a name—Irene Rich—on first half layout here. An all around good show, but slim attendance at the middle session Saturday.

Arthur and Darling opened with "A Woodland Fantasy," a scenic production with man doing contortion in frog skin and girl spotting a vocal and dance. The contortion stuff is remarkably good and the girl's number fits in okay. They liked it.

Goodwin and Rash, male harmony duo, whizzed across some good harmony and interjected a semblance of comedy in most of their numbers which helped both ways.

Irene Rich, from pictures, spotted next in "Ask Your Wife," was given a good reception on entrance and a louder hand at the close of her act. The playlet is a dandy projector for the screen actress, who as the wife of a playwright is presumably hoaxed into a situation and charged with infidelity by her husband as means of getting an innocent woman's reaction to such a dilemma. The wife unwittingly traps the husband at the climax. It was all a hoax arranged by the wife's brother. She overheard and figures having her little joke, which she has to a sad finish. Miss Rich is superb in the fiery scenes especially, and carries the act to hit honors. Edwin Jerome, as the husband, and Harold Elliott, as the brother, are adequate support. A smash here.

Tabor and Green, two men under cork, tickled with droll gab crossfire of argumentative nature and topped with some ear-soothing harmony singing that sent them away to a hit.

Meyer Golden's "Oriental Sketches," seven people dance offering, staged in Golden's usual spectacular manner, was the class smash in closer here and can do same thing anywhere. (New Acts.)

"Side Streets" (RP) on screen.

ALBEE

(Vaudfilm)

Variety's reviewing frontiers are now bounded on the south by the Albee and Fox, Brooklyn; on the north by the Audubon, Hamilton and Regent; and on the west by Union City. In diplomatic jargon, it's quite a mandate. Also educational, bringing the bright bulb muggs in contact with the rest of America.

Those subways constitute a vestibule in which the perspective is focused and the mind prepared to get the local rather than the Times Square slant. DeKalb avenue is the junction point for the flatlands, where it's a walk-up and the halls are full of parked baby carriages.

All of which simply avoids putting Pepito, the Spanish clown, in the first paragraph. He opened the show and, as always, the contemplation of those props leads the mind to the question of excess baggage, train connections at Sioux City, Iowa, and the vexations of trouping. Pepito's showmanship is progressive even if foreign. He generally has a lot of new tricks, gagets, costumes and paraphernalia.

Wrestling with the always tough assignment of trying to get somewhere without a conveyance, Bobby Folsum scored a moral victory in the deuce by keeping on the safe side of a flop. Her material is pretty dull, reminiscent and punchless, but her style is rapid, bright and graceful. In particular, her diction is fine. Her lungs never seem to weary, although she never pauses even for a semi-colon. Given something to do she would probably do it with considerable distinction.

Undimmed by years of battle service, Willard Mack's original outline is still valiantly sustaining Harry J. Conley's comic personality. "Slick as Ever" is as funny as ever. Conley stepped out of character, apparently ad lib, to have the orchestra boys warble a strain of "Sweet Adeline." Girl in white satin is a great foil.

It is now pretty definitely established that radio celebrities when transplanted to the public rostrum are deficient in Vitamins A and B of vaudeville showmanship. That applies to Mildred Hunt, a young person of some charm, but for vaudeville minus on the things you've got to have. Hers is about the most perfunctory, on-and-off and quickly forgotten turn a season's vaudeville going would disclose.

Chic Sale's legend of a great ambition, "The Specialist," was mentioned by Al Trahan, the lordly comedian-pianist. The little book is getting somewhere if the public "gets" jokes about it. Trahan seems to be the first to mention it.

With Trahan, Dave Apollon, Harry Conley and Pepito it was a good laughing bill. "Why Leave Home" (Fox) seemed to be to the Brooklyn mob's liking. It's not Broadway's idea of humor, but, as stated, that subway ride changes the viewpoint. *Land.*

Have You Tried

Variety's

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The Finest Kind of Weekly

Publicity

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VARIETY

154 West 46th St.

NEW YORK CITY

PRESENTATIONS—BILLS

NEXT WEEK (Sept. 23)

THIS WEEK (Sept. 16)

Shows carrying numerals such as (Sept. 22) or (Sept 23) indicate opening next week on Sunday or Monday, as date may be. For this week (Sept. 15) or (Sept. 16) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Pictures include in classification picture policy, with vaudeville or presentation as adjunct.

GERMANY

Month of September

BERLIN
Alt Bayern
Edith Way
Elli Langen
Kurt Graf
Heidi Eisler
Mr Furley
Fritz Freiberg
Charlie Casati
Wilhelm Bendow
Bruno Arno
Gerti von R'chenh'l
Murskaja & B
Ballet Edith May
Flugel & Kammer
Casanova
R Gray & A Lloyd
Lenclos 2
Charlott Casino
Rosa Valetti
Rosl Berndt
Elly Glassner
Grete Weiser
Paul Westermeier
Hans Kolischer
Moller & Wagner
Gaardanoffs
Elisabeth Gray
Erika Revel
Kabaret Komiker
Marcell Salzer
Babe Egan
Hollywood Redh'ds
Les Fellows
Leon Rogee
4 Fayre Sis
Schipinsky
Claire Waldoff
Max Adalbert
Richard Starnburg
Frida Brock
Heinz Sarnow
Erich S Ehnar
Ernst Krampf
Ferd Grunecker
Plaza
Marifah's Kakadu
Gezetty's 2
Max Marzelli
Claire Walldoff
2 Hugos
3 Ajax
Fratellinis
2 Hovers
Scala
Rastelli
Robins
Thea Alba
Peters & Billy
Leo Dauque
Hamilton Shaw
Hans Gerard Ballet
Paul Sandor
Lady West
4 Priel
Wintergarten
Lona Worth
Careno
Agar Young
Pipifax
Paul Scheldon
2 Fernandos
Florence Forman
3 Lorandos
Bedini & Tafani
Moore & Revel

PARIS

Week of September 16

Empire
Long Tack Sam
Chinese Rev
Saint Granier
Hanni Garden
Saphirs 4
Daphne
Jean Sorbier
Maiss
Cirque D'Hiver
Paul Paedzolt
Los Chilenos
Eltzoff 12
Togan & Genova
Albert Carre
Fratellini 3
Piletto
Lya & Wolf
Menchassy Bros
Palo & Onyx
Josef Golemans
Wilkes
Miller Bros
Jardin D'Acclimitation
Schremly
Bruno's Dogs
Veracruz
Luc & Lucette
Mutyl
Fillis & Tipps
Prof Cuyer
Keith Clark
Cenek
Hamm Bros
Medrano
Ernest Schumann
Rainats 10
Brown & Lahart
Hartfords
Iles & Loyal
15 Lymoors Girls
Cairoli-Porto-C
Shamrocks

LONDON

Week of September 16

FINSBURY PARK
Empire
Layton & Johnson
Mona Grey
Johnson & Bert
Tom Fagan
Dalton Sis
Clay Keyes
Norman Carrol
Larry Kemble
McLaughlin Sis
LONDON
Hippodrome
Mr Cinders
Victoria Palace
Flotsam & Jetsam
Debroy Somers Bd
May Henderson
Victor Andre
Robb Wilton
Alexn'der Bros & E
Angela Guilberte
Presco & Campo
NEW CROSS
Empire
Formby's Good D'd
STRATFORD
Empire
Betty Blackburn
The 2 Bobs
Fortumy & Zim
Jones & Thomas
Charley Lloyd
Bennett & Will'ms
Savoy Orpheus Bd

PROVINCIAL

ENGLAND

BIRMINGHAM
Empire
What Price Navy
Grand
Parisian Pleasures
Royal
Desert Song
BLACKPOOL
Grand
5 O'clock Girl
Opera House
Persons Unknown
BRADFORD
Alhambra
Virginia
CARDIFF
Empire
Mr Cinders
EDINBURGH
Empire
Stranger Within
GLASGOW
Alhambra
Her Past
Empire
Clowns in Clover
HANLEY
Grand
Sunny Skies
HULL
Palace
Noble Sissle Syncos
Sam Barton
Addison & Mitr'ga
Morris & Cowley
Ben Said
Christo & Strand
Eddie Bowers
LEEDS
Empire
Billy Blue
Royal
Thing Called Love
LIVERPOOL
Empire
The New Moon
MANCHESTER
Palace
House Jack Built
NEWCASTLE
Empire
Typhoon
NEWPORT
Empire
Paris 1929
NOTTINGHAM
Empire
Princess Charming
Royal
77 Park Lane
PORTSMOUTH
Royal
Lucky Girl
SHEFFIELD
Empire
Vagabond King
SOUTHAMPTON
Empire
Follow Thru
SOUTHSEA
King's
Funny Face
SWANSEA
Empire
Funny Boy

Picture Theatres

NEW YORK CITY
Capitol (14)
"Rhapsody" Unit
Walt Roesner
F & J Hubert
Bobby Gilbert
Al Norman
Johnson & Graham
Chester Hale Girls
"Modern Maidens"
Paramount (14)
"Marathon" Unit
Abe Lyman Orch
"Jealousy"
Roxy (14)
Leonide Massine
Patricia Bowman
Beatrice Belkin
Youry Yourloff
Belle Flower
M Voljanin
Lloyd Brett
Lovat Pipe Bd
'The Black Watch'
CHICAGO, ILL.
Avalon (13)
Charlie Crafts Bd
Chilton & Thomas
Frankie Keat
(One to fill)
Capitol (13)
Charlie Agnie Bd
Markel & Faun
Boyd Senter
Marty Faye
Martin & Martin
Chicago (13)
"Hollywood Hits"
Mark Fisher Bd
5 Bracks
Carlton & Ballou
"Illusion"
Granada (13)
Benny Meroff Bd
Kikuta Japs
Doree Leslie
Peppino & Carthe
Joe Reems
Marbro (13)
Charley Kaley Bd
Billy Taylor
Richard & Bennett
Helen Gray
Webster & Marino
Oriental (13)
'Roof Garden R' U
Al Kvale Bd
Johnny Perkins
Josephine Davis
Gil Lamb
Barnett & Clark
Gluck-Sorel Girls
"Hard to Get"
Paradise (13)
"Fifth Ave" Unit
Novelle Bros
Willard Hall
Malinoff 4
Hector & His Pals
Al Rasch Girls
"Single Standard"
Rialto (23)
Lester & Allen
Trovato
Stratford
2d half (19-21)
Cookie's Bd

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George McClellan
Tivoli (13)
"Circus Cabaret" U
Frankie Mast'rs Bd
Walzer & Dyer
Fink & Ayres
Vera Van
W & B Reddick
Foster Girls
"Single Standard"
Uptown (13)
'Theme of Love' U
Lou Kosloff Bd
Don Barclay
Lillian White
John Walsh
Nita Carroll
John Dale
Lillian Drew
Gamby-Hale Girls
"Single Standard"
BROOKLYN
Paramount (14)
'Jazz Clock St're' U
Paul Ash
Geo D Washington
Bob La Salle
Bard & Avon
Krikman
"Jealousy"
BOSTON
Metropolitan (13)
'Painted Melody' U
Alex Keese
Rubinoff
"Fast Company"
BUFFALO
Buffalo (15)
'Pirates of M'l'dy'U
Phil Lampkin
Smith & Hadley
Jimmy Dunn
Jue Fong
Farrar 3
Gamby-Hale Girls
"Illusion"
CLEVELAND
State (15)
'Over the Top' U't
Austin Young
Johnny Burke
Bernie Bros
Doris Roche
Don Rowan
Intern'l Singers
"Fast Life"
DALLAS, TEX.
Palace (21)
'Say With Music' U
El Cleve
Sammy Krevoff
Henry Garden
Foster Girls
DENVER, COLO.
Denver (21)
'Seashore Follies' U
Ed & Morton Beck
3 Pepper Shakers
Prosper & Maret
Gould Boys & Girls
DES MOINES, IA.
Paramount (21)
"Parisian Life" U't
Caperton & Biddle
Harry Downing
4 Merrymakers
Gamby-Hale Girls
DETROIT
Fisher (14)
'Happy Go Lucky'U
Al Donahue
Bernard Granville
Helen McFarlane
Gladys St John
Leopold & Lee
'The Awful Truth'
Paramount (14)
'Radio Rhythms' U
Rudy Vallee
"Dance of Life"
Michigan (14)
"Let's Go" Unit
Del Delbridge
George Riley
Helene Heller
Joe Termini
Al & Gussie
6 Pashas
Dave Gould Girls
"Speedway"
HOUSTON, TEX.
Metropolitan (21)
'S'y With Fl'w'rs'U
Maxine Hamilton
Dave Gould Girls
LOS ANGELES
Boulevard (19)
Jack Stanley
Sanani Co
Stanley Owen & H
'Div'rce M'de E'sy'
Carthay Circle (18)
Carli Elinor Orch
'Had to See Paris'
Egyptian (19)
"Columns" Idea
Billy Rolls
Maxine Evelyn
Rome & Gaut
Sunkist Beauties
"Modern Maidens"
Loew's State (19)
Gene Morgan
"Types" Idea
Trado 2
Carlena Diamond
Harold Stanton
Chucky Callahan
"Big Time"
Paramount (19)
Milton Charles
"Jealousy"
United Artists
(Indef)
Oliver Wallace
'Bulldog Drumm'd'
M'N'P'LIS, MINN.
Minnesota (21)
"Fifth Ave" U
Novello Bros
Willard Hall
Malinoff 4
Hector & His Pals
Al Rasch Girls
NEWARK
Branford (14)
'Romance Isle' U
Benny Ross
"Hard to Get"
N. ORLEANS, LA.
Saenger (21)
"Laces Graces" U
Llora Hoffman
Tommy Atkins 6
Nell O'Day
Fortunello Co
Gamby-Hale Girls
OMAHA, NEB.
Paramount (21)
'Castle of Dr'ms' U
Spoor & Parsons
Luster Bros
Henry Mack
Sybil Fagan
Foster Girls
PHILADELPHIA
Earle (14)
"Hello Harry" Rev
Harry Rose
"Dark Streets"
Fox (14)
'Worries of '29' U
Deane Bros
Harriet
Jeanne Geddes
Caprice Sis
Eaton Girls
George Tapps
"Had to See Paris"
PITTSBURGH
Enright (14)
'Spanish Skies' U't
Dick Powell
'Charming Sinners'
Penn (14)
'Vacation Days' U
Teddy Joyce
Senator Murphy
Frank Hamilton

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Bernice Marshall
Sunny Chucks
Wisner Sis
Dave Gould Girls
"3 Live Ghosts"
Stanley (14)
'Around Town' U't
Brooke Johns
Arthur Nealy
"Illusion"
PROVIDENCE
Fay's (14)
Mildred Andre Co
Will J Kennedy Co
Miller Packer & S
3 Hauser Boys
Lafleur & Portia
"The Hottentot"
S'N ANT'N'O, T'X.
Texas (21)
'Pearl Bagdad' U't
Boyce & Evans
Jack Cartier
Arch Cannon
Gladys St John
Murray & Allen
ST. LOUIS
Ambassador (14)
'Rah Rah Rah' U
Ed Lowry
Art Frank
"Illusion"
WASH'GT'N, D. C.
Fox (21)
F'nch'n & Marco U
Vivian Fay
Franke Warde
Red Corcoran
Don Carroll
Matt Gibbons
Elaine Drummond
Sunkist Girls
Barto & Mann
Leon Brusiloff
John Irving Fisher
Meyer Davis Sym
"Salute"
(14)
J I Fisher
F'nch'n & Marco U
Nat Nazarro Jr
D & H Dixon
Hana S Iki
Tilyou & Rogers
Sunkist Girls
Meyer Davis Sym
Palace (21)
"Romance Isles" U
Al Evans
"Jealousy"
(14)
Velvet Rev Unit
Al Evans
Deagon & Cannefex
Blair & Thornton
John Quinlan
Walter Walters Co
Thelma Lee
"Unholy Night"

Loew

NEW YORK CITY
Boulevard
1st half (21-24)
Aerial Smiths
Fulmer & Wayne
Johnny Hudgins Co
Ryan & Lee
Lee Murray Girls
2d half (25-27)
Worden Bros
Fay & Milliken
Lancaster & L'm'g
Lillian Fitzgerald
Pajamaland
Delancey St.
1st half (21-24)
Van Cello & Mary
Mario & Lazarin
Simpson & Dean
Pease & Nelson Co
(One to fill)
2d half (25-27)
Al Libby Co
Peggy Calvert
Jack Janis Co
Frank Conville
6 Lucky Boys
Fairmount
1st half (21-24)
Worden Bros
Mills & Moore
Jack Usher Co
Lillian Fitzgerald
Ebony Scandals
2d half (25-27)
Milton Berle Co
(Others to fill)
Grand
1st half (21-24)
Davids & Glass
Frank Farron
Great Blackstone
(Two to fill)
2d half (25-27)
3 Silvers
Mary Marlowe
Great Blackstone
(Two to fill)
Lincoln Sq.
1st half (21-24)
Baker & Knox
Mary Marlowe
H & B Hutchins
(Two to fill)
2d half (25-27)
Elly Co
Raymond & Bolger
Ulis & Clark
Hawthorne & A
Edith Clasper Rev
National
1st half (21-24)
Jimmy Johnson
Cook & Vernon
Christy & Nelson
(Two to fill)
2d half (25-27)
Washboard 4 & R
Ryan & Lee
Lee Murray Girls
(Two to fill)
Orpheum
1st half (21-24)
Elly Co
Marjorie Burton
Will Morrissey
Midgie Miller Co
Pajamaland
2d half (25-27)
Aerial Smiths
Hi Ho Boys
Simpson & Dean
Donovan & Breen
Gracella Theod Co
State (21)
Serge Flash Co
King & King
Jack North
Toto
Burke & Durkin
Russell Markert Co
Victoria
1st half (21-24)
Hedder & Emily
Hi Ho Boys
Monologist
Edith Clasper Rev
(One to fill)
2d half (25-27)
Lady Alice's Pets
Fay Fisher Co
Kitty Doner Co
Francis & Wally
(One to fill)
BROOKLYN
Bedford
1st half (21-24)
Alex Barto 3
Jessie Millar
Thos McAuliffe Co
Clifton & De Rex
(One to fill)
2d half (25-27)
Hal & Erma Hall
Kerr & Weston Rev
Lentz & Gary
(Two to fill)
Commodore
1st half (21-24)
Le Rays
Farrell & Chadwick
Moran Warner & M
Collegiate Nights
(One to fill)
2d half (25-27)
3 Flying Hartwells
Quinette & Mann
Boys Wanted
Howard & Newton
Carlos & Chita Rev
46th St.
1st half (21-24)
Milton Berle Unit
(Others to fill)
2d half (25-27)
Yoki Japs
Alton & Wilson
NTG Rev
(Two to fill)
Gates Ave.
1st half (21-24)
Yoki Japs
Frank Conville
NTG Revue
(Two to fill)
2d half (25-27)
Sheldon Heft & L
Mario & Lazarin
Thos McAuliffe Co
Will Morrissey
Midgie Miller Co
Metropolitan (21)
Grace & M Eline
All Girl Show
(Three to fill)
Oriental
1st half (21-24)
Lady Alice's Pets
Adams & Gould
Kerr & Weston Co
Clara Howard
3 Silvers
2d half (25-27)
Dailey Paskman
Radio Minstrels
(Three to fill)
Palace
1st half (21-24)
Mulroy McN & R
Morrell & Beckwith
O'Neil & Manners
Boyle & Della
Carlos & Chita Rev
2d half (25-27)
5 Danubes
Moran Warner & M
Pease & Nelson Co
Christy & Nelson
Ray Donahue Co
Premier
1st half (21-24)
Reimers Bros
Bernard Weber Co
Ulis & Clark
Welsh & Hills
(One to fill)
2d half (25-27)
Ed & Lee Traver
Jimmy Johnson
Golden Bird
H & B Hutchins
Stolen Steps
AKRON
Loew's (21)
Bordner-Boyer Co
Jack Housh Co
Johnny Barry Co
Paul Mall
B & R Gorman Rev
BAY RIDGE
Loew's
1st half (21-24)
Breen LaBard & B
Fay Fisher Co
Jack Janis Co
Francis & Wally
6 Lucky Boys
2d half (25-27)
Van Cello & Mary
Mills & Moore
Jack Usher Co
Welsh & Hills
(One to fill)
BOSTON
Orpheum (21)
La Fleur & Portia
Brandies C & Mann
Singer's Midgets
(Two to fill)
CANTON
Loew's
1st half (21-24)
Emilons
Esmonde & Grant
T & R Romaine Co
Stuart & Lash
Cavaliers
CORONA, L. I.
Plaza
1st half (21-24)
Dailey Paskman
Radio Minstrels
(Three to fill)
2d half (25-27)
Reimers Bros
Bernard Weber Co
Johnny Hudgins Co
Wilson Bros
(One to fill)
EVANSV'LE, IND.
Loew's
1st half (21-24)
Chelm St Orr Co
Edith Bohlman
Bob Capron Co
Allman & Coulter
Ray-Ellis & LaRue
HOUSTON
Houston (21)
Paul Kodak & Sis
Grace Edler Co
G S Fredericks Co
Yorke & Lord
Tiny Town Rev
MEMPHIS, TENN.
Loew's (21)
Thelma Arline Co
Gifford & Gresham
Up in the Air
(Two to fill)
MONTREAL
Loew's (21)
Zelda Bros
McCarthy Sis
Fraternity Square
Fred Ardath Co
Virginia M'ntain'rs
NEWARK
State (21)
Andressens
Lomax & Johnson
Ann Codee Co
Alice Deyo Co
(One to fill)
NEW ORLEANS
State (21)
Gibson & Price
Hewitt & Hall
Coogan & Casey
Jack Wilson Co
Homeward Bound
NORFOLK, VA.
Loew's (21)
3 Melvin Bros
Ship Ahoy
Okla Bob Albright
Tracey & Hay Co
(One to fill)
SYRACUSE
Loew's (21)
Royal Sidneys
Johnny Berkes Co
Jack Donnelly Rev
(Two to fill)
TORONTO
Loew's (21)
Ora
Murray & Irwin
Billy Hallen
Harry Girard Ens
(One to fill)
WOODH'V'N, L. I.
Willard
1st half (21-24)
Ed & Lee Traver
Dixon Hoier Co
Wilson Bros
Stolen Steps
(One to fill)
2d half (25-27)
Davids & Glass
Sherman & Ryan
Cook & Vernon
Frank Farron
Ebony Scandals
YONKERS, N. Y.
Yonkers
2d half (25-27)
Kranz & Kaufman
Harry Holman Co
Boyle & Della
Love in the Ranks
(One to fill)

Keith's

NEW YORK CITY
Chester
1st half (21-24)
Joe Fejer Gambols
Mollie Williams Co
Tabor & Green
(Two to fill)
2d half (25-27)
Dainty Marie
Derickson & Brown
Geo Broadhurst Co
Reed & Duthers
(One to fill)
2d half (18-20)
Eltinge & Vernon
Tressie & Dade
Teck Murdock Co
Clara Howard
Chorus Ladies
Coliseum
1st half (21-24)
Teck Murdock
Reed & Duthers
3 Swifts
(Two to fill)
2d half (25-27)
Hollywood Revels
(Others to fill)
2d half (18-20)
Helena Justa & C
Olyn Landick
Leavitt & L Unit
(Two to fill)
81st St.
1st half (21-24)
Chas Withers Co
Jans & Whalen
Brown & Senton
Alex'der Bros & E
(One to fill)
2d half (25-27)
Joe Feyer Gambols
Lytell & Fant
Conn Kenna & P
(Two to fill)
2d half (18-20)
Trip to Tokio
Tabor & Green
Lady Tsen Mei
(Others to fill)
2d half (18-20)
Ward Phillips & I
Hughes & Lang
Nathano Bros
Rogers & Donnelly
Gypsy Harmony 5
Palace (21)
Pepito
Bert Lytell Co
Baclanova
Leavitt & Lockw'd
Beatrice Lillie
(14)
Seven Nelsons
Rogers & Wynne
Anatole Friedland
3 Swifts
Junior Durkin
Chas Murray
Geo Clarke Co
Walter Dare Wahl
Horace Heidt & C
Alex'nder Bros & E
Regent
1st half (21-24)
Ward Phillips & I
Hughes & Lang
Nathano Bros
Rogers & Donnelly
Gypsy Harmony 5
2d half (25-27)
Swan & Lucille
Mowatt & Hardy
Mooney & Wood
(Two to fill)
2d half (18-20)
Stewart & Gardner
Morton & Sally
3 Rah Rah Girls
Hardy & Gibson
The Graduates
Riverside (21)
Crystal 3
Dave Apollon

WALTER POWELL
(Jack Powell's Brother)
in
JACK PARTINGTON'S
"BELIEVE IT OR NOT"
PUBLIX UNIT
Dir. LEDDY & SMITH

Wm Gaxton Co
Walter Dare Wahl
Oriental Sketches
86th St.
1st half (21-24)
Count Bernivici U
(Others to fill)
2d half (25-27)
Roye & Maye
Jans & Whalen
Junior Durkin
Deiro
(One to fill)
2d half (18-20)
Ryan Sis
Wilson & Dobson
Dainty Marie
Allen & Breen
Songs & Steps
58th St.
1st half (21-24)
Geo Clark Co
Deiro
(Three to fill)
2d half (24-27)
Count Bernivici U
(Others to fill)
2d half (18-20)
O'Connor Family
Owen McGivney
Wm & Joe Mandell
Gamby & Stanbury
Ota Gygi
Dooley & Sales
The Wager
Fordham
1st half (21-24)
(Others to fill)
2d half (25-27)
Ben Turpin
Teck Murdock Co
3 Swifts
3 Midnite Steppers
(One to fill)
2d half (18-20)
Homer Romaine
Ray & Erma Hall
Ken Christy Co
Gamble Boys & B
Bill Robinson
Devil's Circus
Franklin
1st half (21-24)
Around the World
(Others to fill)
2d half (25-27)
Geo Cross Unit
(Others to fill)
2d half (18-20)
Bentell & Gould
Foster & Peggy
Irene Rich Co
Sid Marion
Serge Flash
Hamilton
1st half (21-24)
Libonati
Uncle Don
(Three to fill)
2d half (18-20)
Odds & Ends Unit
(Others to fill)
Jefferson
1st half (21-24)
Ben Turpin
4 Camerons
Sargent & Lewis
Carnival of Venice
3 Midnite Steppers
2d half (25-27)
Carl Shaw
Mollie Williams Co
Bentell & Gould
(Two to fill)
2d half (18-20)
Arthur & Darling
Lillian Morton
Billy Batchelor Co
Caites Bros
Herbert Clifton
Lytell & Fant
Amerique & Nevell
3 Neal Sis
125th St.
1st half (21-24)
Swan & Lucille
Mowatt & Hardy
Mooney & Wood
(Two to fill)
2d half (25-27)
Bill Robinson
(Two to fill)
(14)
Ken Murray Unit
Christy & Nelson
Molly Picon
Harvard M & K
(One to fill)
Royal
1st half (21-24)
James Dunedin Co
Ray Huling
Doyle & Donnelly
Frank Silk
Voice of the RKO
(One to fill)
2d half (25-27)
Les Keliors
Devere & Dupree
Wm Kent Co
Grace Barry
Rogers & Donnelly
2d half (18-20)
Cortello W Top Rev
Wyeth & Wynn
Evans & Adams
Ernest Hiatt
Chinese Show Boat
BROOKLYN
Albee (21)
Nesbitt Bros
Norton & Haley
Monica & A Skelly
Molly Picon
Devil's Circus
(14)
Pepito
Bobby Folsom
Harry A Conley Co
Mildred Hunt Co
Al Trahane
Dave Apollon Co
Bushwick
1st half (21-24)
Frank Viola Co
Sweet & Barrett
Will Aubrey
Jane Dillon
Hall & Pillard
Irene Vermillion Co
2d half (25-27)
Lauren & LaDare
Jane Dillon
Ernest Hiatt
Chesleigh & Gibbs
Bobby Carter Co
2d half (18-20)
King & Earl
Ruth Ford
Ray Huling
Al & F Steadman
Yates & Lawley
Greenpoint
1st half (21-24)
Black & Gold
Lauren & LaDare
Ernest Hiatt
(Two to fill)
2d half (25-27)
Femme Follies
(Others to fill)
2d half (18-20)
Zella & Willburn
Ann Butler Co
Tobey Wilson Co
Geo McKay
Irene Vermillion
Kenmore (21)
The Wager
Lillian Morton
Irene Rich Co
Wm & Joe Mandell
Owen McGivney
Helena Justa & C
Madison
1st half (21-24)
Carl Shaw
Walter Dare Wahl
Ciates Bros
(Two to fill)
2d half (25-27)
Jeanette Hackett
Will Aubrey
4 Camerons
Sargent & Lewis
(One to fill)
2d half (18-20)
Max Hayes Unit
Doin' Things
J C Flippen
(Two to fill)
Prospect
1st half (21-24)
Femme Follies
(Others to fill)
2d half (25-27)
Sandy Shaw
Doyle & Donnelly
Al Belascoe Co
(Two to fill)
2d half (18-20)
Russian Revels
Hughes & Rooney
Mollie Williams Co
Miller Mann & D
Hall & Pillard
Modern Romeos
CONEY ISLAND
Tilyou
1st half (21-24)
Warren & Gill
Frank Hunter Co
Al Belascoe Co
(Two to fill)
2d half (25-27)
2 Daveys
Sweet & Barrett
Frank X Silk
Voice of the RKO
2d half (18-20)
Frank Viola Co
Kennedy & Kramer
Fielder Harriett Co
La Salle & Mack
Bob Hall
Cowboy Revels
FAR ROCKAWAY
Strand
1st half (21-24)
Dainty Marie

HOWARD SLOAT
BONDS FOR INVESTMENT
A. B. Leach & Co., Inc., 57 William St., N. Y.

Junior Durkin
Bentell & Gould
(Two to fill)
AKRON
Palace (21)
Monroe & Grant
Hyde & Burrill
Buck & Bubbles
Internat'l Rhythm
Rae Samuels
(14)
Fridkin & Rhoda
Johnny Hyman
Leatrice Joy
Burns & Allen
Polar Pastimes
ALBANY
Proctor's (21)
Lane & Harper
Angus & Serle
Healy & Cross
(Two to fill)
(14)
The Alexanders
Smith Strong & L
Max & Has Gang
LaMarr & Boyce
Sunshine Sammy
BINGHAMTON
Keith's
1st half (21-24)
8 Ragamuffins
M Wynne & Sunny
Natal
Smith Strong & L
Daleny Cr'don & C
2d half (25-27)
Maryn Bellitt Co
Smith Strong & L
Max & His Gang
Joe May & Dottie
(One to fill)
2d half (18-20)
Ruloff & Elton
Edison & Gregory
Eddie Hill
Sammy Kahn
(One to fill)
BOSTON
Keith-Albee (21)
Chas Murray
Lamarr & Boyce
(Three to fill)
(14)
Van Lane & V
Bobby Johnstone
Joy May & Dottie
Lytell & Hay
Brems Fitz & M
Scollay Sq. (21)
Ah San Lu Co
The Big Parade
(Three to fill)
(14)
Maryn Bellitt Co
2 Daveys
Joe Young Co
Lydia Harris
Cy Plunkett Co
BUFFALO
Hippodrome (21)
Senorita Alcanez
Ruth Ford
Chase & Latour
John Steel
Stanley Bros & A
(14)
Crockett & M'tain'rs
Lou Cameron
Ilse Marvenga
Billy Glason
Local Fash'n Show
CHICAGO
Palace (21)
Morris & Campbell
(Others to fill)
(14)
4 High Hatters
Lamont 4
Flo Lewis
Waring Penns
Dorothy Lee
Peter Higgins
Petrushka Club
State-Lake (21)
Adler & Bradford
Smokescreen
(Three to fill)
(14)
Pat Barnes
Marcus Unit
(Three to fill)
CINCINNATI
Albee (21)
Nellie Arnaut Bros
Kane & Ellis
Lita Gray Chaplin
Britt Wood

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 BROADWAY
BOB ALBRIGHT; LOU MILLER

Sun Fong Lynn
(14)
Monroe & Grant
John Steel
Morris & Campbell
6 Brown Bros
Naftova Co
CLEVELAND
105th St. (21)
Nathab
Richards & Church
McCarter & St'nard
Willie Solar
Dano & R Bd
Palace (21)
Veronica & H Falls
Ruiz & Bonita
Baclanova
Buck & Bubbles
Bard & Caallahan
COLUMBUS
Palace (21)
Dancing T'bourines
Loos Bros
Jack Norworth
Willie Solar
6 Brown Bros
(14)
6 Marinelli Girls
Hyde & Burrill
Chase & Latour
Rae Samuels
Carry & Eddy
DENVER
Orpheum (21)
Hap Hazzard
Evans & Mayer
(Three to fill)
(14)
Lathrop Bros
Cora Green
Countess Sonia
Bob Murphy Co
The Briants
ELMIRA
Keeney
1st half (21-24)
Sammy Kahn
(Others to fill)
2d half (25-27)
Delany Cr'don & C
M Wynne & Sunny
Burns West & Dale
8 Ragamuffins
(One to fill)
2d half (18-20)
Gracie Smith Co
Kennedy & Davis
Johns & Mab'y
Ray Shannon Co
(One to fill)
FLUSHING
Keith's
1st half (21-24)
Geo Choos Unit
Lytell & Fant
(Three to fill)
2d half (25-27)
Gaudsmiths
Adele Rowland
Geo Clark Co
Denishawn Dancers
(One to fill)
2d half (18-20)
The Nitos
Lottice Howell
Chas Withers Co
Reed & Duthers
Chesleigh & Gibbs
Nancy Gibbs Co
JERSEY CITY
State
1st half (21-24)
Cirello Bros
Wood & Callahan
Bobby Carter Co
(Two to fill)
2d half (25-27)
Honey Girl Mins
(Others to fill)
2d half (18-20)
Baker & Knox
Manford & Clare
Pisano & Landauer
Uncle Don
(One to fill)
KANSAS CITY
Mainstreet (21)
Collegiate Unit
Ada Brown
(Three to fill)
LOS ANGELES
Orpheum (21)
Gilbert Bros
Canfield & White
White & Manning
Bert Hanlon
Lt Gitz Rice
Bert Wheeler
Jack Benny
Maryland Colleg'ns
MILWAUKEE
Orpheum (21)
The Kitayamas
Fulton & Parker
Lee Gail Ensemble
Hal Neiman
Sophie Tucker
Pollock & Dunn
Kramer & Boyle
MINNEAPOLIS
Hennepin (21)
Raymond Bond
Briants
Joe Laurie Jr
Peter Higgins
Skyscraper
Julius Tannen
Lamont 4
(14)
Sawyer & Eddy
Grace Doro
Harmonica Bd
Adler & Bradford
Corbett & O'Brien
Colleano Family
MONTREAL
Imperial (21)
Cherry Blossom & J
The Fakir
Odette Myrtil
Sidney Marion
Gaynor & Byron
(14)
J & B Cavanaugh
Lubrin L & A
Geo Broadhurst
Leon Navarro
Jeanette Hackett
MT. VERNON
Keith's
1st half (21-24)
Maurice & Vincent
Sully & Thomas
Brems F & M Bros
Jack Trainor Co
(One to fill)
2d half (25-27)
Mildred Hunt
Ken Christy Co
Hall & Pillard
Lomas Tr
(One to fill)
2d half (18-20)
Campus Collegians
Kohn & DePinto
Broadway Flashes
Summers & Hunt
Roy D'Arcy
NEWARK
Capitol (21)
2 Daveys
Ryan Sis
Jack Pepper
Allen & Breen
Signor Frisco Co
(14)
Rasso Co
3 Midnite Steppers
Jack Trainor Co
Will Aubrey
Stanley & Ginger
Florrie LaVere Co
Ben Blue Co
Crystal 3
NEW ROCHELLE
Keith's
1st half (21-24)
2 Daveys
Adele Rowland
Anger & Fair
(Two to fill)
2d half (25-27)
Warren & Gill

Wesley Barry Co
Kitty Doner Co
(Two to fill)
2d half (28-30)
Lomas Tr
4 Chocolate D'ndies
Kenneth Harlan Co
Hunter & Percival
Marion Wilkins Co
NIAGARA FALLS
Strand
1st half (21-24)
Ruloff & Elton
Eddie Hill
(Three to fill)
4 Cirillo Bros
Burns West & Dale
(Three to fill)
OAKLAND
Orpheum (21)
Wilton & Weber U
(Others to fill)
(14)
Willie Mauss
Mack & Stanton
Siamese 2
Chain & Conroy
Le Grohs
OTTAWA
Keith's (21)
J & B Cavanaugh
Cronin & Hart
Powers & Jarrott
Claude & Marion
Bob-G Sh'rwood Co
PITTSBURGH
Harris (21)
Marty & Nancy
Knox & Inman
Claude & Marion
Senorita Alconiz Co
(One to fill)
SEATTLE
Orpheum (21)
Chevalier Bros
Ewing Eaton
Billy Gilbert Co
Harris & Radcliffe
Edna Torrence Co
SYRACUSE
Keith's (21)
Bobby Folsom
Baclanova
(Three to fill)
(14)
Archie & G Falls
Bobby May
Smokescreen
Nick Lucas
Pastime Revue
TORONTO
Hippodrome (21)
Crockett Mount'n'rs
Lou Cameron
Ilse Marvenga
Billy Glason
Rhapsody in Silk
(14)
Gaynor & Byron
Jimmy Lucas
Henry Santrey Bd
(Two to fill)
TRENTON
Capitol
1st half (21-24)
Cherry Blossom & J

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

M'tr'p'litan Singers
3 Dales
Talb't Kinney Girls
(One to fill)
(14)
Maxon & Wood
4 Pals
Norton & Newsome
Vic Honey 3
(One to fill)
Sheridan Sq.
1st half (21-24)
Davis & Dwan
3 Vim Boys
(Three to fill)
2d half (25-27)
Marie Russell
Dauntless
Miller & Peterson
Feather Creations
(One to fill)
2d half (18-20)
Marty & Nancy
3 Dales
Bayard & Cook
Talbot Kinn'y Girls
(One to fill)
RICHMOND
Keith (21)
Bob Hall
Stop Look & Listen
(Three to fill)
(14)
Cuckoo
Jack & R Hayes
Alexander & Olsen
(Two to fill)
ROCHESTER
Palace (21)
Dixie 4
Ken Murray
Olsen & Johnson
(Two to fill)
(14)
Spic & Spanish
(Others to fill)
SAN FRANCISCO
Golden Gate (21)
Perry Askam
Albert Carroll
Claudia Coleman
White & Manning
(14)
R T Winslow
Wm Ebbs
Ethel Davis
Jerome & Gray
Ted Lewis Bd
Perrk Askam
Julius Tannen
3 Oronto Bros
SAN DIEGO
Keith's (21)
Felovis
Danny Small
Carter de Haven Co
Redmond & Wells
Helen Denizon Co
SCHENECTADY
Proctors'
1st half (21-24)
Maryn Bellitt Co
Smith Strong & L
Max & His Gang
Joe May & Dottie
(One to fill)
2d half (25-27)
Around the World
(Others to fill)
2d half (18-20)
Vassar 3
Ken Christy Co
(Three to fill)
2d half (25-27)
Ray Huling
Irene Vermillion Co
(Three to fill)
2d half (18-20)
Honey Girl Mins
(Others to fill)
UNION HILL
Capitol
1st half (21-24)
Honey Girls Mins
(Others to fill)
2d half (25-27)
Cirillo Bros
(Others to fill)
2d half (18-20)
Roy Evans
Bigson Herbert Co
Palm Beach Girls
Norton & Haley
(One to fill)
VANCOUVER
Orpheum (21)
Chevalier Bros
Ewing Eaton
Billy Gilbert Co
Moran & Mack
Edna Torrence Co
WHITE PLAINS
Keith's
1st half (21-24)
Grace Barry
(Others to fill)
2d half (25-27)
Walter Dare Wahl
2d half (18-20)
Miller & Peterson
Krivits Revels
Art Henry Co
Chas Hamp
(One to fill)
WINNIPEG
Orpheum (21)
Falls Reading & B
Wells & Brady
Tommy B Snyder
Freda & Palace
Florence Rich'rds'n
YONKERS
Keith's
1st half (21-24)
Tommy Payne
Summers & Hunt
Tom Lomas Co
(Two to fill)
2d half (25-27)
Kennedy & Kramer
Sully & Thomas
(Three to fill)
2d half (18-20)
Maurice & Vincent
Alberta Hunter
Solly Ward
Chamb'l'n & Hines
(One to fill)
YOUNGSTOWN
Keith's
1st half (21-24)
Fridkin & Rhoda
Johnny Hyman
Leatrice Joy
Burns & Allen
Polar Pastimes
2d half (18-20)
Australian Waites
Loos Bros
Oleson & Johnson
(Two to fill)

Sampsel and Leonhard
SOUTH AFRICA TOUR

Interstate

ATLANTA
Keith's (23)
Keep Smiling
(Others to fill)
FT. WORTH, TEX.
Majestic (23)
4 Aces & a Queen
Courtney Sis
Wells & 4 Faye
HOUSTON, TEX.
Mertini (23)
B & L Gillette
Meehan & Newman
Irving Edwards
15 Syncopators
(One to fill)
NEW ORLEANS
Orpheum (23)
Chapelle & Carit'n
Nash & Fately
Charles Ray
Farnell & Florence
The Cansinos
SAN ANTONIO
Majestic (23)
2 Ladellas
Jerome Jackson
Smith & Sawyer
Rita Gould
Mazetti Lewis Co

Association

DAVENPORT, IA.
Capitol
1st half (22-24)
Le Paul
Paul Mohr Co
(One to fill)
2d half (25-28)
Parsons & Hawks
Nat C Haines Co
(One to fill)
DES MOINES, IA.
Orpheum
1st half (22-24)
Parker & Babb Orc
Winifred & Mills
(One to fill)
2d half (25-28)
Margaret Morel Co
Le Paul
(One to fill
EVANSV'LE, IND.
Victory
2d half (26-28)
Sandy Lang Co
(Others to fill)
INDIANAP., IND.
Lyric (21)
Dack Shing Co
Clark & Smith
Chamb'rl'n & Earle
Banjoland
(One to fill)
LONDON, CAN.
Loew's
1st half (23-25)
Clemons Bell'gs Co
Joe Roberts
(One to fill)
2d half (26-28)
Edgar Bergen Co
Lockett & Page
(One to fill)
MADISON, WIS.
Orpheum
1st half (21-24)
Romas Tr
Fein & Tennyson
(One to fill)
2d half (25-27)
Maurice Colleano
Winifred & Mills
(One to fill)
MEMPHIS, TENN.
Orpheum (21)
Mary Blank Co
Beck & Regan
Spirit of Minstrelsy
Holland & Dockrill
(One to fill)
OIL CITY, PA.
Colonial
2d half (26-28)
Cyclone Steppers
Esmond & Grant
Victor & Oliver
Joe Thomas 6
(One to fill)
ROCKFORD, ILL.
Palace
1st half (22-24)
L Mason & Sunny
Walter Hiers
Maurice Colleano
(One to fill)
2d half (25-28)
Del Ortos
Fein & Tennyson
Frankel & Dunlevy
(One to fill)
SIOUX CITY, IA.
Orpheum
1st half (22-24)
Don Valerie
Goss & Barrows
Marget Morel Co
(Two to fill)
2d half (25-28)
Parker & Babb Orc
Ed & J Rooney
(Three to fill)
SO. BEND, IND.
Palace
1st half (22-24)
Nat C Haines Co
Frankel & Dunlevy
Del Ortos
(Two to fill)
ST. LOUIS, MO.
Grand (21)
Chas & R Flagler
Kate Pullman Co
Joe Whitehead & A
Sal'ardo 3
(One to fill)
WINDSOR, CAN.
Capitol
1st half (23-25)
Edgar Bergen Co
Lockett & Page
(One to fill)
2d half (26-28)
Clemons Bell'gs Co
Joe Roberts
(One to fill)

Stanley-Fabian

ATL. CITY, N. J.
Earle
1st half (21-24)
LaSalle & Mack
Jos K Watson
(Three to fill)
ELIZABETH, N. J.
Ritz
2d half (25-27)
Hunter & Percival
(Others to fill)
HOBOKEN, N. J.
Fabian
1st half (21-24)
Mr & Mrs Phillips
Ray Stanton Co
PATERSON, N. J.
Paterson
2d half (25-27)
Ray Stanton
(Others to fill)
UNION CITY, N. J.
Lincoln
1st half (21-24)
Radio Ramb'ers
(Others to fill)
2d half (25-27)
LaSalle & Mack
Mr & Mrs Phillips
(Three to fill)

Butterfield

ANN A'B'R, MICH.
Michigan
1st half (22-24)
11 Glorious Girls
(Two to fill)
2d half (25-28)
Gill & Marguerite
E Sanderson Co
(One to fill)
B'TLE C'K, MICH.
Bijou
1st half (22-24)
Syncopation Show
(Two to fill)
FLINT, MICH.
Palace
1st half (22-24)
Enchanted Forest
Jack Lee
Dormonde & P'tn'r
2d half (25-28)
Henry Santry Orch
(Two to fill)
JACKSON, MICH.
Capitol
1st half (22-24)
Nixon & Sans
Argo & Young
Edith Clifford
2d half (25-28)
Dormonde & P'tn'r
Talent & Merit
Jack Lee
K'L'M'ZOO, MICH.
State
1st half (22-24)
Iblings & Thomas
Bell's Hawaiians
(One to fill)
2d half (25-28)
Syncopation Show
(Two to fill)
LANSING, MICH.
Strand
1st half (22-24)
Tom Waring
(Two to fill)
2d half (25-28)
Argo & Young
Nixon & Sans
(One to fill)
PONTIAC, MICH.
State
1st half (22-24)
Les Klicks
Talent & Merit
Joe Thomas 6
2d half (25-28)
4 Covans
Tom Waring
(One to fill)

Great States

JOLIET, ILL.
Rialto
1st half (23-25)
Robin & Hood
Kramer & Boyle
Gigolo of Paris
2d half (26-28)
Glorious Girls
Jack Major
(One to fill)
WAUKEGAN, ILL.
Genesee (22)
Sh'dk'va-Wilson Co
Don Valerio
Nixon & Sans

Fox-Poli

BRIDGEPORT
Palace (16)
Sweethearts
(Others to fill)
HARTFORD
Capitol
1st half (16-18)
Indian Summer
(Others to fill)
NEW HAVEN
Palace (16)
Bows & Bows
Coscia & Verdi
(Three to fill)
PORT CHESTER
Capitol (16)
Roxy Gang
(Others to fill)
SPRINGFIELD
Palace (16)
Idea of Beauty
(Others to fill)
WATERBURY
Palace
1st half (16-18)
Grotesque
(Others to fill)
WORCESTER
Palace (16)
Songs I Love
(Others to fill)

Cabarets

NEW YORK

Casanova Roof
Keating
Bobby Arnst
Miss Harriett
Murray Smith
Castilian Royal
Al Shayne Rev
Irwin Abrahams
Chateau Madrid
Dot Adams
Sonia
Pat Harrington
Montrealers
Connie's Inn
Leonard Harper Rv
Le Roy Smith Bd
Cotton Club
Dan Healy Rev
Berry Bros
5 Blazers
H & Mil Dixon
Josephine Hall
Litha Hill
Duke Ellington Or
Everglades
Le Roy Prinz Rev
Eddie Davis
Fawn & Jordan
Thelma Edwards
McCunn Sis
Keith Rayne
Tira Kewin
Marie Regan
Joey Chance Bd
Oakland's Terrace
Will Oakland's Rev
Landau's Bd
Ada Winston
Peggy Bolton
Kay Green
Joe Stroracy
Rosalie Wynne
Dot Crowley
Shirley La Mar
Loretta Flushing
Mildred Lorraine
Paramount Hotel
Roy Ingraham Or
Bessie McCoy
Tess Noel
Dorothy Florence
Carson Sis
Helen Swan
David Donnell

CHICAGO

Alabam
Kitty Cohn
Dorothy Durnell
Billy Meyers
Bernie Adler
Eddie Jackson Bd
Ambassadeurs
Esther Durnell
Thelma Villard
Louis Stover
Isabelle Gerhardt
Fred Villani
Jimmy Noone Bd
Bridge
Romo Vincent
Mary Stone
Benita Frede
Clarita
Bill Kranz Bd
College Inn
Frank LiBuse
Sleepy Hall Bd
Colosimo
Vassilu & Klister
Romo Vincent
Angelo Lotto
Vivian Smith
Margie & Marie
Dells
Earl Rickard
Kirby & De Gage
Alvira Morton
Coon Sanders Bd
Frolics
Geo McQueen
Nelle Nelson
Phyllis Rae
Lischeron & Alfce
Irene Faery
Julia Gerity
Buddy Howe
Earle Hoffman Bd
Garden Allah
Castles
Eddie Clifford
Cecil Lenman
Babe Payne
Lew Lewis Bd
Golden Pumpkin
M Sherman Bd
Green Mill
Joe Lewis
Verne Buck Bd
Lincoln Tavern
Ray Miller Bd
Corlas & Louise
Rick & Snyder
Helen Savage
Carmen DiGiovanni
Raphael
Herbie Zeller Bd
Stables
Don Ulsh
Johnny Dodds Bd
Terrace Garden
Peters & Farrell
Gus C Edwards Bd
Turkish Village
Ieleen Tanner
Sarah Theobold
Pep Hunter
Jackie Hamlin
Ruste Darnell
Hall Galt
George De Costa
Margie Ryan
Freddie Janis Bd
Uptown Village
J Garrigan's Bd
Vanity Fair
Romo Vincent
Geneve Butler
Snyder & Walton
Art Panstead
White House
Mickey Cherep Bd

WASHINGTON

Astor
Happy Walker Or
Chantecler
Meyer Davis Orch
Carlton
Meyer Davis Orch
Lotus
Irving Bornstein O
Madrillon
J Slaughter Or
Le Paradis
Meyer Davis Orch

Mutual Wheel

Weeks Sept. 16-23

Bare Facts — Columbia, Cleveland; 23, Gayety, Buffalo.

Best Show in Town—Temple, Syracuse; 23, Gayety, Montreal

Big Revue—Gayety, Montreal; 23, Howard, Boston.

Bohemians—Gayety, Louisville; 23, Mutual, Indianapolis.

Bowery Burlesquers—Orpheum, Paterson; 23, Hudson, Union City.

Broadway Scandals—Academy, Pittsgurgh, 23, Lyceum, Columbus.

Burlesque Revue—Casino, Philadelphia; 23, Gayety, Baltimore.

Cracker Jacks—Gary, Gary; 23, Blackstone, South Bend.

Dainty Dolls — Empress, Cincinnati; 23, Gayety, Louisville.

Dimpled Darlings—Colonial, Utica; 23, Gayety, Boston.

Flapper Follies — Grand, Hartford; 23, Lyric, Bridgeport.

French Models—Moon, Omaha; 23, L. O.

Frivolities—Blackstone, South Bend; 23, Majestic, Fort Wayne.

Get Hot—Gayety, Buffalo; 23, Victoria, Rochester.

Ginger Girls—Casino, Boston; 23, Casino, Philadelphia.

Girls from the Follies—16-18, Lyric, Allentown; 19-21, Orpreum, Reading; 23, Star, Brooklyn.

Girls from Happyland—16-18, Wedgeway; 19-21, Schenectady; 23, Colonial, Utica.

Girls in Blue—Lyric, Dayton; 23, Empress, Cincinnati.

Hello Paree — Lyceum, Columbus; 23, Lyric, Dayton

High Flyers—Gayety, Scranton; 23-25, Lyric, Allentown; 26-28, Orpheum, Reading.

Hindu Belles—Haymarket, Chicago; 23, Empress, Chicago.

Jazztime Revue—Empire, Newark; 23, H. & S., Apollo, N. Y. C.

Kuddling Kuties — Gayety, Washington; 23, Academy, Pittsburgh.

Laffin' Thru—Palace, Detroit; 23, Empire, Toledo.

Lid Lifters — Majestic, Fort Wayne; 23, Palace, Detroit.

Merry Whirl—Garrick, St. Louis; 23, Gayety, Kansas City.

Mischief Makers—L. O.; 23, Palace, Minneapolis.

Moonlight Maids — Empire, Toledo; 23, Grand, Akron.

Moulin Rouge — Lyric, Bridgeport; 23, Fox, Jamaica, N. Y.

Naughty Nifties—Hudson, Union City; 23, Gayety, Brooklyn.

Nite Club Girls—Gayety, Baltimore; 23, Gayety, Washington.

Nite Life in Paris—Mutual, Indianapolis; 23, Garrick, St. Louis.

Oriental Girls—Gayety, Boston; 23, State, Springfield.

Parisian Flappers—New Empire, Albany; 23-25, Wedgeway; 26-28, Schenectady.

Pretty Babies—Grand, Akron; 23, Columbia, Cleveland.

Puss Puss—Victoria, Rochester; 23, Temple, Syracuse.

Radium Queens—Lyceum, St. Paul; 23, Gayety, Milwaukee.

Record Breakers—Columbia, N. Y. C.; 23, New Empire, Albany.

Social Maids—H. & S. Apollo, N. Y. C.; 23, Orpheum, Paterson.

Sporty Widows—Gayety, Brooklyn; 23, Casino, Boston.

Step Lively Girls—Modern, Providence; 23, Gayety, Scranton.

Step on It—Star, Brooklyn; 23, Columbia, N. Y. C.

Stepne Show—Howard, Boston; 23, Modern, Providence.

Sugar Babies—Gayety, Kansas City; 23, Moon, Omaha.

Speed Girls—State, Springfield; 23, Grand, Hartford.

Take a Chance—Empress, Chicago; 23, Gary, Gary.

Tempters—Palace, Minneapolis; 23, Lyceum, St. Paul.

Watson's Show—Irving Place, N. Y. C.; 23, Empire, Newark.

Whoopee Girls—Gayety, Milwaukee; 23, Haymarket, Chicago.

Wine, Woman & Song—Fox, Jamaica, N. Y.; 23, Irving Place, N. Y. C.

Brown Back

Hiram S. Brown of RKO returned to New York Sunday (15) from his two-week trip to the coast and back. His rebound trip was direct.

On the way out the RKO prez double o'd the Chicago booking situation, reporting favorably on that phase of the Keith booking department, and gave the Calif end a thorough inspection in between rounds of the National Amateur. He caught the stage band openings in Frisco and L. A.

When Moscow Laughs

(Continued from page 32)

law which demands registration of every citizen's address also demands, according to the picture, that the registrant inhabit that address. But Natasha did not inhabit so the author caused her to meet with Ilya, a farmer, under a settee in a railroad station.

The great big city of over 1,000,000 roomers had no vacancy. So Ilya goes to sleep sitting up on a park bench. There Natasha found him the following day. She proposes to him. Like an inexperienced milkman Ilya consents.

But — Natasha's landlords are having a dinner party in the girl's room when the newlyweds arrive and the landlords get sore and complain to the authorities to oust Natasha. The action fails and Natasha now fired from her job demands payment and gets a supposedly worthless lottery bond in lieu of salary.

And—as Mr. Grimm, the greatest fairy reporter of them all once related—the bond proved a winner.

MAN FROM NEVADA

(Silent)

J. P. McGowan production and Bell Pictures Corp. release. Directed by J. P. McGowan. Hap Depew, cameraman. Tom Tyler, starred. In cast: Natalie Joyce, K. Cooper, Godfrey Craig, Al Heuston, Al Ferguson. At Loew's New York one day, Sept. 16, one half double bill. Running time about 55 minutes.

J. P. McGowan is turning out a lot better stuff. This one with Tom Tyler called "The Man from Nevada" has it over anything J. P. has released in months. It's all the old hoke, but it's tied together better. Technically, from the camera and lighting points of view, it's above McGowan's average. The quickest grinds and cheaper third runs will appreciate these improvements.

Tom Tyler, ex-FBOite, just likes to do good. Fortunately for the theme (and McGowan has never been known to think up one without plenty of wild socking) Tom has a chance to bowl over the strong bad gents at hysterical tempo. There is some cold shooting, but minor wounds are the only development. J. P. plays to the kid angle this time, showing a flock of them and a timid papa who finally keeps his land after learning from Tom that a jilt on the chin is better than good penmanship in sticking to a land claim.

There's a girl. Natalie Joyce, in the motherless big sister role. Not much love stuff. J. P. is all for the men. Plenty of hard riding, with the audience not so often forgetting what it is all about. *Waly.*

POINTS WEST

(Silent)

Produced and released by Universal. Featuring Hoot Gibson. Story by B. M. Bower. Directed by Arthur Rosson. Photography by Henry Neumann. At Tivoli, New York, one day, Sept. 16. Running time, 59 minutes.

Rates a good toe hold among westerns. Usual Hoot Gibson stuff. Photography good. Skimpy bit of comedy plenty of scowling faces; raft of horse flesh and a good dose of gun play, thus putting the picture up-to-date in crime and punishment.

Gibson plays Cole Lawson, Jr. He falls heir to a pretty piece of alfalfa when his old man is knocked off by an ex-con who murdered for revenge. The killer's name is McQuade, alias Roper. He's tough; stops at nothing.

Old man Lawson having been secretly informed that his murder was about to take place, left a note wising up his son to get McQuade. So Lawson, Jr., poses as a horse thief and trails up to McQuade's stronghold. He falls in love with the only one of two decent women in the burg—the younger one.

Should a Girl Marry?

(10% Dialog)

Rayart production and release. Directed by Scott Pembroke. Story by Arthur Hoerl. Disc orchestration by the Ben Pollak Park Central orchestra. In cast: Helen Foster, Don Keith, William V. Mong. At Loew's New York, one day, Sept. 10, one half of double bill. Running time about 65 minutes.

"Should a Girl Marry" has most of the dialog after the finis, when the judge expounds on the mistake the little girl in the story made by not telling her boy friend that she had committed murder, even though acquitted of the crime. It's just a program theme of very ordinary appeal at best, with the propaganda stuff obviously tacked on as an after-thought.

Helen Foster, as the girl, does the shooting after a low Lothario has wronged "beyond death's threshold" an innocent, but hooch-loving sister. She is an excellent actress, despite the role.

A courtroom scene, where the summations of counsel and judge's charge compose the other half of the dialog, is satisfactory to the grind payees. *Waly.*

Lois Wilson, opposite Monte Blue in "Murder Will Out," WB. Picture to be filmed on First National lot.

Isadore Bernstein, with Trem Carr to direct firm's next all-talking production. It will be made from an original by Robert Carr.

Eddie Dillon, "The Well Dressed Man," Fox.

GIRL IN GLASS CAGE

(Silent)

First National production and release. Synchronized with music and featuring Loretta Young, Ralph Lewis and Carroll Nye. Directed by Ralph Dawson. Story by George Kibbe Turner. Cameraman, Ernest Haller. Adaptation by James Gruen. Cast includes Matthew Betz, Lucien Littlefield, Charles Sellon and Julia Swayne Gordon. At Loew's New York, one day (Sept. 13), half double bill. Running time, 75 minutes.

This picture was originally intended for dialog but wound up dumb. The story as screened is nothing to rave about. Direction is ordinary. Photography rates better than average. As half of a double bill, however, the film is well graded.

There is nothing much to the glass cage idea. It merely means a box office.

Locale is a small town. The town's pip movie ticket seller is annoyed by members of the "Deep River Social Club." The chief annoyer is "Doc" Striker. Sheik Smith rates second.

Striker gets socked by Terry Pomfret, the town's biggest highbrow, in a squabble over the dame and the picture gets its excuse for a killing. This happens in the last half hour of the action.

Sheik Smith has followed the girl home. "Doc," however, trying to frame Pomfret for the coffin, has him lured to the girl's house also. Then the "Doc" sends the dame's crab of an uncle to bump off Pomfret. But fate intervened for the picture and the old man shoots Sheik Smith instead.

Everything winds up at the trial. Although the dame is up for the murder she takes hold of the case and miraculously persuades everybody to confess.

LIVING RUSSIA

(RUSSIAN MADE)

(Silent)

Produced by Wufku. Released by Amkino. Conceived and directed by Dziga Vertoff. Photographed by M. Kaufman. At the Film Guild, New York, Sept. 14. Running time, 60 minutes.

If this picture were not intended as propaganda when at first conceived there must be no doubt that its ballyhooing possibilities for the Soviet were distinctly obvious at the film's completion. Thus a substitute title has been provided for the picture, "The Man With the Camera." If anything, the "Living Russia" name is the more appropriate.

Producers' explanation for the making of the picture is that this filmfoto without titles or actors is intended as an experiment in projecting visual phenomena purely by means of the camera, thereby creating an international and absolute cinema language, completely divorced from the language of the theatre, and literature.

It's a bum alibi, however. For the picture is nothing but a tedious and long-drawn-out series of futuristic news shots taken somewhere in Russia. And until the cameraman begins to get smart after the first half of the picture the shots are good and prove interesting because the brighter side of the Soviet is clearly shown. Many of the shots are repeated, and for the arty that is really interested in entertainment the picture should be cut and thrown in as a short of about two-plus reels.

The picture proves that Russians bathe, swim and even go in for thletics; that there are modern transportation conveyances in the Soviet and that an occasional unfortunate lingers in the bigger cities of Russia—and what may have been only an optical illusion because it flickered for a few seconds only, that both sexes can and do bathe side by side in the nude in dear old Russe. This shot even drew giggles from the artie goers.

KING OF THE HERD

(Silent)

Frank Mattison production, released by Aywon. Directed by Frank Mattison. Photography by Jade Fuquil. Featuring "White Star" (horse). Raymond McKee and Nola Luxford. Running time, 70 minutes. At Columbus one day, Sept. 12, as half double bill.

Well, well, at last a western which variates. Hero takes an awful trouncing from the villain and the eastern society dame is not a hard boiled sophisticated city gal, but loves the lowly man of the pampas.

"White Star," the nag, is the feature and the shots of him are the most interesting. Some very good horse shots here, but not much horse sense in making the picture. It is very choppy.

Titles are amusing in trying for western chatter, with all the he-men expressions used scores of times.

Just a cute little yarn of the cowboy who captures and tames the king of the herd of wild horses and uses him as a polo pony.

Raymond McKee an appealing cow hand, but appears meek, weak and unrobust for the lusty hero. The rest doesn't matter.

These exhibs in Texas who are squawking for the red meat westerns can go for this in a big way.

D. J. Flanagan, Jane Keckley, "College Racketeer," U.

Burlesque Reviews

STEP ON IT

(Mutual)

Burlesque comedians have been laced right and left by Variety. With the exception of the slapstick of Weber and MacAllister at the Irving place there has scarcely been said a word of praise about any lately. Now here's a new show coming to the Columbia next week. It has nothing to offer except a few better than average steps by George Niblo, who wrote the book, and the merely passable voice of the corpulent Helen Spencer. Both have been in vaudeville five years and have just returned to burlesk. They add nothing more to burlesk and deprive vaude of little. That is said in all due respect to the able work of Niblo in his comic bass voice, which in one number is highly received.

But what is more important is that the comedy is rank.

If the comedians will read here a few of their lines they may see face to face how utterly luke are their remarks.

In the cabaret scene the waiter says to the comede: "I don't like your face."....What purports to be the hilarious come-back is: "Let me tell you something; I don't like yours."

Later the waiter says to the woman at the table: "Drink some of this and put some hair on your chest!"

The comede then says: "Give me another shot."

The waiter gets a gun and shoots a hole in his tray.

Directly after this a woman comes on the stage and says, addressing the comede, who now turns waiter: "At last I have found you, George. Remember three years ago you left me standing on Center street with a little baby, boo hoo! How could you, George!" Then a second woman enters, saying: "At last I have found you, George. Remember you left me standing on the corner of Yale avenue seven years ago with seven young children, boo, hoo! How could you, George!" Then a third woman enters, repeating the same with slight variation.

When the third has left the stage the original woman at the table says: "Is this true, George?" He says: "Yes." She says: "How did you, George?"

The mere change of "How could you, George!" to "How did you, George!" is supposed to be the comic element. That gives an idea of "Step on It," but also encompasses the whole field of burlesk. There is no timing to jokes; there is little consideration for the fact that audiences are smart nowadays. Every man in a burlesk house frequents picture houses. They aren't absolutely dumb any more. The cleverest crack will be appreciated. Burlesk should realize that, in order to survive, it must deviate from its bygone-day humor.

"Step on It" is notably lacking in the gam department. The ensemble collectively is freakish. The soubs are hard-boiled lassies with golden traps and more bones than limbo.

But, peculiar to relate, that very ensemble sings with extraordinary ability. Their "I Love You, Baby," seemed almost like choral harmony. The best number in the show is the trolley car sketch, in which the conductor and motorman gyp the company and argue with two tough dames who won't pay fare and want change for money never tendered. Then the inspector comes on, counting the passengers, finding only four fares rung up and about fifteen passengers. The boys wind up at the car barn with a fat girl, and, although there are a few minor laughs, this sketch has more juice in it than the boys are able to squeeze out.

NEW 125TH ST.

(STOCK)

The turk of turks of the burlesque division is spotted at this uptowner (formerly Gotham). It contributes the dirtiest, lowdown gag and wiggle opera around since the days of the old river front concert halls. All this, too, despite a pinch and turnout two weeks ago and with the lid now sky limit.

Strictly a stag audience Monday night and what a bunch! Nobody'd care to bump up against them anywhere. Probably all the given types of moronic gentry represented in the glaring 200 voicing approval in unison when a wicked wiggling dame was on and giving them everything.

Top tar'ff is 50c. They can't pack 'em even at that. So you can imagine the rest.

Company comprises a bunch of bush leaguer burlesquers hiding out up here, not bragging and with identity safe since there's no programs. The only manner in which a stagger-in patron can tell whom he saw last night is to read about them in the next morning's paper. If there's a pinch. Even then the blotter booking might be about as accurate as some hotel registers.

A regular patron helped this reviewer to the extent of labeling the principals as they came on. Not a stool. They're used to having coppers in up there. In fact, the gal usher quit because the place was beginning to look too much like police headquarters. Since then you have to pick your own seats.

The show had hardly galloped beyond the stereotyped opening chorus when a disinfecting process would have been in order. The follow up was a radio shop scene with Lew Walker, Hebe comic, in charge, and with Jackie Diamond, soub, coming in.

Then the morons hollering, "Bring on the dames."

That show did everything but dramatize "Only a Boy," but went into some of it at that.

A stew in a lower left box, who seemed to know everybody, held open conversation with comics and girls, tossed cigarets over and would have been mistaken for a plant if your reporter hadn't seen him buy in. He was funnier than the show at that.

The performance grew dirtier as it progressed with one scene having Dress Ellery, another comic, rolling all over the stage with Ethel Lee, blond ingenue.

The rest of the brigade frolicked through the inane, smutty interludes in hit and run fashion. These listed are W[illegible] straight; Winnie Howard, prima; Tony Pizone, wop comic, and Jean Fox, second soub.

The 14 choristers are the usual listless stock mob, occasion[illegible] bulldozed to shake it up by the roughneck outfronters and obeyed. All the femme principals worked the teasers overtime and putting on wicked exhibitions, even rough for stags.

The Bowery in its heyday never got away with the fil[illegible] stuff in word and action they're putting over in this honky tonk.

SPORTY WIDOWS

(Mutual)

"Sporty Widows" strives for old-fashioned burlesque, but is lost without the runway backup. When caught Friday night at the Hudson, Union City, N. J., it provided but mild entertainment with costuming and scenic equipment far better than the show itself. The Hudson is one of the few Mutual houses without a runway since authorities in Union City vetoed the chute several seasons ago. They also censored costuming of soubrets for a time, making it imperative that the gals wear something underneath the brassiere, but that's out now and the gals are again showing fairly plenty.

Grabbing this Mutual across the river was for the purpose of ascertaining just how far Mutuals can get along without the runway backing and this can't.

Even the wicked weaving of femme principals and choristers did not compensate for the intimacy of the runway grinders when spotted far off in the framework of the stage. With the close-up angle missing the twisters lost their wallop.

"Sporty Widows" differentiates from the routine Mutual in attempting a book along the lines of yesteryear burlesque, spotting a wedding story bit in first part and then going hit and run with usual routine wheel show specialties in second stanza.

Vic Plant, doing eccentric comedy and Flossie De Vere, eye-filling soub, are co-featured with this one and hold down assignment satisfactorily. Bob Eugene, doing boob, is second comic and also satisfactory, although having little to work with. Irene Stanley, stately blond prima, handles numbers well and proves a good reader in the skits. May Hall is another dynamic soub that outtwists her femme associates, while Jerry Dares is an acceptable ingenue and a looker. All the dames go in heavy for the semi-strip stuff, with Miss De Vere, however, having the corner on the teasers and making them count for plenty.

Comedy weak as usual except in few spots with the "Supposing," crying bit and "Operation" episode the only legitimate laugh getters in sight. The numbers were far better than the comedy bits, especially the finale of first part "The Wedding March," enlisting all principals and packing plenty of class.

"Sporty Widows" will do better with runway backing than it will in houses sans the lighted alley.

BOWERY FORECLOSURE

The Peoples Bowery Playhouse Co. is a party to a suit filed in the Supreme Court by the estate of Henry C. Minor, Inc., against the C. B. E. Trading Co. to foreclose a mortgage for $212,500, in which another defendant is the 199 Bowery, Inc.

The action is brought mainly against the C. B. E. Trading Co., which originally gave a mortgage for $240,000 on the property.

Paying Off Short?

Walter Reade, operating the Columbia, New York, has not been paying the new Mutual circuit show guarantee of $1,800, reports to the contrary notwithstanding. The Mutual offices on the other hand claim the shows are getting the new figure. If they are, then the Mutual office is digging the additional $130.

The Mutual managers receive their Columbia money on a two-check basis, the Reade offices paying half on Wednesday and the other half Saturdays.

House Stock Needed

Mutual wheel stands in New York operating with house stock combo with the wheel shows are billing the stock troupes over the Mutual shows this season.

Houses have found the traveling shows insufficient as magnets. It precipitated the additional coin plunge on stock comics, other principals and house runway ensembles to bolster up the wheel attractions.

Mollie Williams' Act

Mollie Williams, former burlesque queen, emerges from two years' retirement Sept. 21 to open in vaude at Keith's Chester, New York. Company with her.

Miss Williams left with the passing of the Columbia wheel, on which she managed and starred in her own show.

Burlesque Changes

Herbert Harris replaced Bobby Whalen, Nelle Cason supplanted Roxine Dare and Charlotte Rae succeeded Irene Marcy with "Burlesque Review" (Mutual).

Tiny Huff is in "Take a Chance" (Mutual), replacing Ethel Ryan.

Milt Davis, in; Bert Bernard, out; Bernadetta Smith, in; Minerva Marsh, out, "Hello Paree" (Mutual).

Ed. Ryan replaced Billy Callahan in "Night Club Girls" (Mutual).

"Happy" Cook, in; Joe Ginger, out, "Record Breakers" (Mutual).

Hughey Bernard has assumed the management of "The Best Show in Town" (Mutual), replacing "Doc" Wahaw.

Dolly Mars was forced to withdraw from "Oriental Girls" (Mutual) due to a sprained ankle. Gertie May pinch hitting until she returns.

"Girls From Happyland" has Will Kreamer, Flo Dillon and Irving Brown out, with Tom Brisky, Mary Lee Tucker and Tim Benson in.

Hap Cook succeeds Joe Singer with Jack Reid's "Record Breakers."

How Good Gag Spreads!

Burlesque shows are copping the punchline of "Cock-Eyed World" with at least a dozen shows using it without credit.

Most of the troupes build it up with an army bit having the comic ordered on a scouting expedition and returning with the soub springing the line, "Here's the lay of the land."

New Frisco Stock

San Francisco, Sept. 17.

This town's North Beach district is to have an old fashioned burlesque house.

Morris Klein, who controls a chain of neighborhood picture houses, has started to remodel the Liberty theatre in Broadway, across the street from his Verdi theatre, and will install a hotsy-totsy troupe within a few weeks.

JAMAICA SO-SO SO FAR

The Mutual shows in Fox's Jamaica are just experimental. Mats have been off and the nights fairly good.

The house opened Labor Day, doing $1,200 on the day. This was encouraging, but the subsequent days did not pan out so well.

BURLESQUE HAULS HIGHER

The New York tilt on burlesque baggage hauls is now effective.

Last season the charge for a single haul was $140. The increase has sent it up to $160.

Balto's Stock

E. B. Coleman will install tab stock burlesque at the Hip, Baltimore, opening Sept. 23.

L. A. Raids

Los Angeles, Sept. 17.

Threat to sapolio the town by the reform element has been promoted by antics of burlesque honky tonks on Main Street. On complaint of Mayor Porter a raid was staged Sunday on the Girlesque in the local Bowery and Sam Landerman, manager, two sidewalk shills and seven girls were booked with bail at $250.

Girlesque was pulling a blow off. Girls removed each piece of lingerie for a price, starting at two bits, going up as the clothes came off and reaching two bucks when only one flimsy garment remained.

Girls when pinched were photographed by cops for evidence.

WALLACE PENN. CO.

Harrisburg, Pa., Sept. 17.

The Morgan Wallace Players, who have presented stock here for several seasons, have leased the Majestic.

Morgan Wallace announced that he would bring an entire new company here and that several performances will be given try-outs here with stars featured.

Stock and pictures will provide the only amusement for this city during the winter.

5th Ave. for Yiddish?

Maurice Schwartz, back from a road tour with his Yiddish Art Theatre Company, is dickering for Proctor's 5th Ave. for the coming season.

The 5th Ave., dark all summer, has been for sale since closing.

It was not included in the recent sale of the Proctor houses by the late F. F. Proctor to Keith's. It is a part of the Proctor estate.

NEW ACTS

C. B. Maddock is rehearsing a new unit of 35 people called "Foolin' Around," with the Kelso Brothers, Josephine Fontaine, Al Gamble, Gallagher and Cox, and DeVeffie.

Tom McKenna and Harry Ellis, from burlesque, have teamed for vaude.

Bryon and Willis, vaude partners for 3½ years, split Saturday.

Henry Bellitt is readying a new 28-people unit. It will include Leo Henning, m. c.; Lee Hall, Charlene Essley, Maurine and Norva, Jill Cameron, O'Reilly Sisters, Hart, Whitestone and Polly, Estelle Denese, Jane Beach, Eddie Blanchard and Ambassador Orchestra.

Joe and Jane McKenna have scrapped their two act, to head a new Fanchon and Marco unit.

Adele Rowland (Mrs. Conway Tearle) is returning to vaude with an opening date at Keith's Flushing, Sept. 21.

"Cold Turkey," skit, produced by Nick Copeland, in rehearsal. Sid Williams, Adele Arsley and Omar Glover in it.

PALESTINE BENEFIT

Baltimore, Sept. 17.

Charles Raymond, city manager of the Loew houses, staged a benefit show at the Stanley Sunday night for the Palestine Fund. All local Jewish societies participated and the press co-operated. Instead of voluntary contributions the program selling method was used and over $3,000 realized.

Toronto, Sept. 17.

Famous Players and other independent houses have promised cooperation in connection with a local theatre relief campaign for the Jews in Palestine. Lawrence Soloman, owner of the Royal Alexander, is honorary chairman. So far Tom Daley, Tivoli; J. Bernstein, Lowes; and J. Smith have contributed.

Swifts for Keith's

Keith's played the Three Swifts at the Chester instead of the Kenmore, last half last week, as a compromise with Loew's in settlement of the two circuits' dispute over rights to the act.

Amicable settlement followed filing of the case by Keith's with the V. M. A. No decision from that end was necessary.

Keith's attempted to hold the Swifts to their contract for the Kenmore, while Loew's and the act claimed the Keith contract was nullified when the booking office rescinded a promise of spot.

Raising Admission Scale

(Continued from page 18)

not less, than silents and that sound should eventually round out to a rational rental basis, the propagandists' story is this:

Average $250,000

That 500 of the 700 features turned out by the silent industry averaged in cost to the producers over $150,000 apiece. That with sound the cost has been jumped from 50 to 100%, making the average alleged cost of a program feature for this company now hit $250,000.

The angle in the exhibitor propaganda from this particular outfit, which even other producer interests are laughing at, is the assertion that where 15 men could turn out a silent feature, 150 gents are now necessary for the same job in talk.

The cost of scoring the average program released by this outfit, which is not to be quoted, is placed at from $30,000 to $50,000.

A higher class of mentality is another point being fed the indie prospect. This for dialogue alone has raised the ante on the grand note which used to be tossed the average scenario plugger to seven times that amount; and that, in many alleged cases, for just a week's consideration.

Rental Easer

Fewer pictures and longer runs, smaller casts and the practical abolishment of the star system do compensate the producer to a certain extent. This point is not touched upon unless sought.

Before the story is terminated the rental easer remarks:

"We know that the exhibitor has done so much lying that he can't think straight. And we know that the average exhibitor makes money despite his cries and squeals.

"Look what the policy of buying cheaper acts did to a big vaudeville chain.

"We producers do not attempt to defy the law of supply and demand the way the theatre owner does.

"An excellent answer is Publix. They find they can make money by eliminating dead theatres."

INCORPORATIONS

New York

Lilee Amusement Corp., Kings, operate theatres, moving pictures, $10,000; Ida Ritchkin, Lillian Smolin, Herbert J. De Varco. Filed by Wacht & Cohen, 25 West 43d street, New York.

Demarest & Lohmuller, Inc., New York, operate theatres, moving pictures, $60,305; Gilbert Mosby, William Demarest, Bernard Lohmuller. Filed by Goldie & Gunn, 1540 Broadway, New York.

Sono Art World Wide Pictures, Inc., New York, operate theatres, motion pictures, $20,000; J. R. Wilson, F. X. Carroll, G. J. Mauer. Filed by C. F. Catlin, 1501 Broadway, New York.

J. Frank Norfleet Motion Pictures Productions, Inc., New York, operate theatres, moving pictures, plays; Gertrude Zam, Harry Grossman, Raymond Feiden. Filed by Harry S. Hechheimer, 140 West 42d street, New York.

Problem Picture Plays, Inc., Manhattan, operate theatres, moving pictures, 200 shares no par value; Archie Weltman, Jay M. Eisenberg, Gertrude Dobelson. Filed by Isidor Frey, 1540 Broadway, New York.

Coinomatic Corporation, Buffalo, deal in amusement devices of all kinds, 400 shares no par value; Lyle A. Findlay, William D. Hassett, Ambrose W. Connelly. Filed by Rann, Vaughan, Brown & Sturtevant, Buffalo.

Cinema Cartoons, Inc., Manhattan, deal in cartoon motion pictures, 200 shares no par value; G. Cheney Bartlett, S. Herbert Williams, John T. Little. Filed by S. Herbert Williams, 874 Broadway, New York.

Happy Hour Theatre Corp., Schenectady, amusements of all kinds, $10,000; Harry A. Feinstein, Louis Marcus, G. A. Marcus. Filed by G. A. Marcus, 271 State street, Schenectady.

Dissolutions

Dramatists' Play Agency, Inc., Manhattan. Filed by Darwin J. Meserole, 129 Madison avenue, New York.

Change of Name

B. F. Keith-Albee Vaudeville Exchange, Me., to Radio-Keith-Orpheum Vaudeville Exchange. Filed by B. B. Kahane, 1564 Broadway, New York.

DELAWARE

Yogodo Publishing Co., $100,000 and 15,000 shares, no par; J. Vernon Pimm, Albert G. Bauer, Philadelphia; R. L. Spurgeon, Wilmington.

Pathe Sound Pictures, Inc., cinematograph film, 1,000 shares, no par; M. S. Cook, A. L. Raughley, J. M. Townsend, Dover.

Belasco Amusement Corp., talking pictures, $500,000; Alley B. Magee, Jr., Elizabeth Ferguson, Margaret Phillips, Dover.

Famous Diners, Inc., hotels, etc., $800,000 and 250,000 shares, no par, Raymond A. Kirchner, Raymond Cookston, Harold Bradley, New York City.

Northwestern Broadcasting, Inc., stations, 50,000 shares, no par; C. S. Peabbles, L. E. Gray, H. E. Grantland, Wilmington.

Hollywood Dance and Music Studios, Inc., instruction, $500,000; C. S. Peabbles, L. E. Gray, H. E. Grantland, Wilmington.

Aerophotograph Corp., cameras, etc., 400,000 shares.

Increase in Capital

National Vision Tone Corp. of New York; from 2,000 to 500,000 shares, no par.

Jack Holt's first of four for the coming season will be "Hell's Island," Col.

Theodore von Eltz, "The Furies," FN.

ALICE VAIL MARRIED OR NO?—SHE ISN'T CERTAIN

Alice Vail, better known now since her name is associated with Flo Hart, enjoys throwing lamps, chairs, dishes, books, brooms, bacon, eggs, dishpans, cigaret stands and whatever else reaches her hand. She also likes to scream and call the police.

Miss Vail was reported married the other day, directly after her trial with Miss Hart for alleged assault on Charlotte Burke, whose black eyes are nearly healed now.

A reporter from Variety interviewed Miss Vail in the apartment of a book publisher. She started off peaceably enough, saying it was so; that she was married last Wednesday to Walter S. Davis, nephew of John W. Davis, Democratic candidate for the presidency in 1924. But she added the marriage didn't take.

"It was an elopement," said Miss Vail. "I was walking along the street and met Walter. We hadn't seen each other in several years. We were happy to see each other. He said he was going to Pittsburgh that night. He asked me if I'd go. Then he suggested marriage. I said O.K. and wired Flo Hart I had eloped.

"Walter and I got pretty tight in Pittsburgh and couldn't find a place there to be married. So we drove to Shinley, Pa., and the Justice of the Peace said we were in no condition to understand what we were doing. We said we were. We filled out the papers given us and went through a ceremony.

A. M. Info

"The next morning when I awoke, Walter told me we were married. I was shocked. So I called the Justice of the Peace and he said that he hadn't signed the license he gave us so the marriage wasn't legal. Now I don't know whether I'm married or not. But I'm suing next week for alimony."

Meanwhile members of a party going on in the apartment suggested Miss Vail do a few steps of a routine she is rehearsing for vaudeville. Discarding her shoes she went into a wiggle and a few taps. After the dance, she started looking for her shoes. The guests were departing, Flo Hart included. She asked those who remained to help her find the shoes, throwing a table lamp through a window by way of emphasis.

Until the shoes were recovered she threw everything in the apartment around, breaking at least seven lamps and damaging furniture. Then she screamed so loud neighbors called the police. An officer arrived, ducking a ginger-ale bottle as he entered, and quieted the distracted young woman.

SQ.'S OFFICE BUILDINGS NAIL DOWN JOY MOBS

Times Square office buildings previously operating with 24-hour service are declaring a midnight curfew unless okayed by the boss.

Too many nocturnal sessions developing to what amounted to midnight orgies precipitated the reverse attitude in buildings never before questioning the in and outers.

Now if business requires the help staying over a word from the boss is sufficient, with employee and guest compelled to sign register.

The shutdown is figured to curtail the number of late joy parties that have been staged in office buildings.

Agents of the buildings involved slapped the curfew on as a protective method of convincing the building is not harboring speaks.

Theatre "Dip" Sentenced

Sam Stone, 28 years old, cloth cutter, and who admitted in West Side Court he had a record as a pickpocket, was sentenced to the Workhouse on Welfare Island for six months. Stone was arrested in the Paramount Theatre by Peggy O'Neil, actress, of 157 West 47th street.

Stone gave his address as 1630 Union avenue, Brooklyn. When the court found him guilty he directed he be "printed." His record covered several pages.

Miss O'Neil was commended by Magistrate Brodsky for her courage in pressing the charge. She testified she saw Stone place his hand in the hip pocket of an aged man at the theatre.

BAD BOOTLEG LIQUOR

It Makes Young Man Steal and Spend $100 for Taxi Ride

The intercession of his former employer and his excellent record saved Frank Connolly, 25 years old, formerly night manager for Schraft's candy store on West 57th street, from going to jail.

Connolly was arraigned on the charge of stealing $2,600 from Schraft's. He had been drinking on the day he decamped with the receipts two months ago.

Detective Fitzgerald arrested Connolly in Lake George. He told the sleuth he had been drinking the day he took the money and rode in a taxicab to the summer resort. He said he gave the chauffeur a $100 bill for the ride.

Owens and J. Shattuck, the latter an officer of the concern, told of the good character of Connolly and attributed his plight to bootleg liquor. They stated they had no desire to prosecute and Connolly was warned by the Court and discharged.

SAKS GRABS CONTENTS OF DONNA ROSE'S APT.

Donna Rose applied in the Supreme Court to lift the attachment obtained by Saks & Co. against the contents of her apartment at 1212 5th avenue, claiming it was improperly issued because she did not attempt to dodge the papers in the case when absent from her apartment Aug. 15 to 18 last she was on a trip to Provincetown and Cape Cod. Jane O'Rouke, of 135 West 51st street, with her on the trip, corroborated the statement.

"I did not conceal myself from the process servers," said Donna in an affidavit. "I had no reason to do so. It was not necessary to discuss the merits of the case because the complaint has not been served. The sheriff threatens to remove all my household effects. A large number of them have been bought from Fontaine, Inc., on memorandum, and have not been paid for. I want to have the attachment vacated to protect my own interest as well as that of Fontaine, Inc."

Racing and "Numbers" May Be Stopped in Wash.

Washington, Sept. 17.

Attempt for a federal ban on the publication of racing results is the idea of the local U. S. Attorney.

Seeking to kill off gambling in Washington an appeal was made to the local dailies to not only drop racing results, but also cease publication of New York Clearing House statements. Latter being used extensively hereabouts for "numbers."

Reaction of dailies was much divided. "Star" ran a box declaring it would drop the clearing house statements, but shied at the dropping of racing results saying nothing in that respect. "News" (Scripps-Howard) dodged the clearing house, but promised to drop racing except in the cases of those held in nearby Maryland. "Post" said nothing while the two Hearst papers, "Times" and "Herald," are seemingly waiting word from higher up as to attitude.

Consensus of those editors not falling in line is that when the folks want to gamble they'll gamble with no newspaper able to stop that by discontinuing anything that comes under the general heading of news.

U. S. Attorney is reticent as to his plans of going to Congress for a federal ban. His associates think that it is his next move with the reaction of the "Star" and "News" to be the mainstay of his arguments to the legislators.

LARRY FAY UNDER FIRE

At the request of the health commissioner, District Attorney Banton is investigating an organization of retail milk dealers of which Larry Fay, former "sucker" for Texas Guinan and other Broadway celebs, is the president.

The health commissioner contends that Larry and his present pals who occupy luxurious offices at 1775 Broadway have been collecting exorbitant fees from milk dealers to maintain peace and high prices among the members of the trade.

Fay asserts his organization is "open and above board" and denies the report that he has collected $800,000 a year through high-handed methods.

DAMAGED GOODS AND A PRINCESS' CHECKS

Madejda V. Arghis, 35 West 82nd street, said to be Princess Troubetzsky, of Russian nobility and an opera singer, was in West Side Court on a summons charging her with issuing a worthless check. After a hearing the case was dismissed.

The princess was hailed to court by Ethel M. Klug, corsetier, 353 Amsterdam avenue. Madame Klug charged that the titled lady had given her two checks, one for $5 and the other for $35 in payment for merchandise and that the checks were returned from the bank. One was marked "Payment Stopped," while the other read "Insufficient Funds."

Madame Klug demanded her money, but the singer said the articles were damaged and she had stopped payment for that reason. As a result a summons was obtained.

When the case was called the princess denied that on Sept. 5, the day she signed the checks, she had insufficient funds. A representative of the bank testified that an examination of the records disclosed that on that date the balance on hand was $24. He explained the princess had signed other checks which practically wiped out the account and that when one of the checks of Madame Klug arrived they sent it back.

Magistrate Rosenbluth decided no crime had been committed. The princess intimated that she would begin proceedings against the bank. She claims to have placed a stop on both checks and that they should have been so marked when returned.

ANOTHER BILLBOARD IN SQUARE WITH GIRLS

Broadway ballyhoo for "The Great Gabbo" is another human billboard attempt, the first used to exploit "Hollywood Revue" being stopped by the police after showing for a few nights.

Thirty Chester Hale girls are used on the new sign, northwest corner of Broadway and 46th street.

Ten are posing and doing limbering and stretching exercises on the sign, which represents a spiderweb and is a reproduction from one of the singing and dancing sequences in the picture.

The rest of the girls sing and dance on a miniature stage erected on the roof in front of the electric sign, music being supplied by records coming through an amplifier and plugging several of the songs in the picture.

Short performance goes on when the after-theatre crowds jam into Longacre square, footlights and arcs drawing the throng's attention while the lights on the sign are dark when the free show is on.

With a Fox Movietone booth erected in the Square to exploit Mayor Walker's campaign for re-election which begins shortly, it is hardly likely that the human billboard and amplifier plugging "Gabbo," just across the street, will be allowed to continue long without interference.

Should the independent producer obtain an injunction restraining police interference, as Metro did, and decide to cary on, the Square is in for more amplified talking and singing than ever before, not to mention the increased traffic congestion.

McManus Funeral

Many Broadwayites, whom he frequently befriended, attended the funeral of Charles McManus, vice chairman of the Board of Aldermen and Democratic leader of the Fifth A. D., from his home at 306 West 51st street last week.

Charlie was a well-known character along the main thoroughfare for years because of his political affiliations and his interest in sports. Practically every city official from Mayor Walker down attended the funeral. It was said that it was one of the largest funerals that has been seen on the West Side in years.

Charlie had gone to Saratoga for the races and while there became ill. He hurried back to New York and went to Murray Hill sanitarium. He was there but a few days when he was seized with a hemorrhage and died. Interment was in Calvary Cemetery.

Rubbernecking Midtown Bowery

COURTEOUS SALESMAN

It Wasn't Dorothy Who Frisked Him—He Does Honorable Thing

Dorothy Armstrong, a singer, of the Ansonia Hotel, was freed in West Side Court by Magistrate Ewald when she was arraigned on the charge of rifling the trouser pockets of Frederick Ryder, lumber salesman, of 48 West 89th street. Ryder also gave the address as 108 East 30th street.

"I want to withdraw the charge, Your Honor. I believe a mistake has been made. Everything has been adjusted," said the lumber salesman. Ryder further added he felt that no crime had been committed.

Ryder was stopping at the Ansonia. When he awoke he found his jeans had been cleaned of his cash. He blew a police whistle and yelled "cops." He ordered Miss Armstrong arrested. A telephone call to the West 68th street station brought Detective Edward Willi on the run and he locked up Miss Armstrong on Ryder's complaint. How much was taken was not disclosed in court.

RENEE "JUMPED SHIP," VILLAGE GETS HER BACK

Renee Ross is back in Greenwich Village warbling sob ballads and tear jerkers at Ed's Club just as she did two years ago before shaking the dust of Bohemia for matrimony and a home in Plandome, L. I.

Renee, a personality kid and product of the Village, raised dust two years ago when her crooning won the heart of Edward Fischer, ensign U. S. N., who figured her just the type to warble lullabys if necessary. He rushed her to City Hall and matrimony.

The village was stunned when they learned that Renee, always the life of the party, had walked the plank. Joe Figaro, her boss, threw a corking party for Renee's leave taking. Renee told the mob that the love stuff was on the up and up and that she was weary of the Village racket.

Too Many Bees

It now develops that the hum of the bees in the bucolic region of Plandome became humdrum for the personality kid, and the lilt of the crickets was no panic either. Renee hopped back to the Village to look up the old boss, but Joe was out of the racket now. Eddie Nelson, operator of Ed's Club, knew Renee and gave her a job.

Ensign Fischer didn't like the walkout but is a good sport about it anyhow. When intimates inquire as they will, as to how's the wife, Fischer sums it up perfectly with the retort, "She's jumped ship."

MARKET AND BOOKS

Horse Layers Feel Opposition from Wall St.

Bookmakers in Times Square are complaining business is away off, charging the drop to the small money gang, formerly horse players, going for the stock market instead.

One bookie that cleaned up a fortune as taker of ace and deuce bets found things so tough recently he's closed his office, and is now taking whatever he can get on the street.

The wiser boys, in similar fix, are galloping along at former stands figuring the small play will come back sooner or later.

COAST CUT 10 HOURS

Montreal, Sept. 17.

As the result of a recent decision made by the Canadian Pacific the running time between Montreal and the Coast has been cut 10 hours.

The new schedule is effective on all trains operating from coast to coast.

Locates $272 on $7,308 Claim

Peggy Hoyt, Inc., which is trying to collect a judgment for $7,308 from Edwin Cole, promoter, at 1212 Fifth avenue for fancy wearing apparel, has discovered that Cole still has a balance of $272 in an account in the Bank of the United States.

Justice Valente has appointed Leon Levy receiver of this balance and any other property that may be found belonging to Cole to apply on the judgment.

Some entertaining sidelights of Hubert's museum and the slot machine joints operated in Times Square by the Radio Amusement Corporation:

Professor Heckler, who operates the flea circus at Huberts, has three sons in the business. The flea circus is incorporated. The bugs come from Germany. They are bought by the gross. In summer they develop terrific headaches. Leading lady out last week with appendicitis. Cancer knocks off the insects during hot spells. Bet anybody the fleas ride bicycles and you'll win. Go and see!

Side show perform give 49 shows a day in the museum, which opens at 11 a. m. and closes at 11:45 p. m. week days and 12:45 Saturday.

Biggest attraction is Doral-Dina "half man, half woman," widow of Jack Harris, daredevil high diver, who was killed at Palisades Park last year. Absolutely has male and female leg and torso. Mother of eight-year-old child. Wears man's clothing on street.

No Place for Stews

Only two permanent acts at Hubert's—sword swallower and armless woman who typewrites and threads needles with her toes. Bayonet devourer is the youngest blade digester in the racket. No kidding!

Men visibly intoxicated are asked to leave the sword swallowing performance. Sight usually makes inebriates ill.

Interesting attraction is Kid Canfield, reformed Western gambler, who displays police record and press clippings with pictures showing how tough he was. Does all the tricks known in cards and dice, explaining them—in a book at two bits.

Hubert's has 110 slot machines. Almost all undressed poses and crank-movies. Also fight pictures, showing sensational rounds of big scraps.

The slot machines are called mutographs and hold about $6 in pennies. Collections are made once a week by the corporation.

Best seller among the mutographs at Hubert's is "What Girls Do When Alone."

Best Seller Squint Boxes

At the Arcade the best seller is "A Hollywood Scandal" and "Boy Shy." At the Sixth avenue nickelodeon the best sellers are: "Love's Languid Lure," "Spring Chicken" and "Sweet Sixteen."

The Dempsey-Tunney eighth round used to be the best attraction of all the slot machines, but it has died. New fights get rush biz.

Kids from 12 to 18 are the steadiest and largest audiences.

Big seller right now is the 5-cent pencil with your name written on it by punching a press.

While Coney Island and Palisades Park are open the rialto places drip 60 per cent. biz.

Karoy, the man with the iron tongue, hasn't got an iron tongue. He has a regulation tongue with a hole in it, through which he inserts a hook and lifts a brass cylinder weighing about 50 pounds.

Machines purveying music get big play. "Lover Come Back to Me" biggest hit.

The bearded woman at the museum was born in Connecticut and is 54 years old. Her name is Olga and the beard is tougher than Skolsky's. On second thought, Olga may have been born in Utah.

BUS TRADE N. S G.

The sightseeing business around Broadway and 42d street is not so good, if a suit filed by Jacob Washton against the Atlas Tourists Corp. is any criterion.

The suit is brought to foreclose a chattel mortgage by Washton against six auto buses on which Luna Cars, Inc., of 152 West 42d street, borrowed $11,500 on Oct. 3, last, on nine notes.

The defendant is alleged to have taken the cars subject to the notes, on which a balance of $5,700 is still due. A warrant directing the sheriff to seize the cars was delivered last Thursday in Supreme Court.

The gas-electric auto has made its appearance. First of its kind in this country. Operates without the conventional transmission, clutch pedal and gear shift. Complete electric generating power plant built into the chassis. Girls afraid to ride in them lest they be electrocuted. No walking back!

Chatter in New York

Sue Carol bought an airplane.

Inez Norton opening a dress shop.

Have you seen Lucille Ballantine's peach-glow complexion?

Nucky Johnson speeding around in a new barge.

Cost $10 to have a Russian wolfhound bathed.

Billy LaHiff got the new car he designed himself.

Frankie Meadows back from Detroit.

That new drinkless cigaret holder is selling. Separates nicotine.

Esther Ralston has taken up tap dancing.

Arthur Brown and the Chateau Madrid have made up.

Bill Halligan arrives from abroad Sept. 26.

Charlie Furthman wearing knickers minus socks.

Nick the Greek is making Dave's his headquarters these nights.

Alice Boulden will see a bust of herself sculptured by Albert Vargas.

The Vanderbilt home has 600 rooms.

Terry Turner will return to New York from the coast Oct. 1.

Willard Keefe off the Morning Telegraph after a year.

Albertina Rasch back from Hollywood.

Don Clarke has an Irish setter on leash. Ted Ireland gave it to him.

Harry Chaffin going to Mexico City for sight seeing.

Stuart McCombre, mgr. of Strand, on vacation.

Ann Wood has her chin in a sling. Cute little boil right on the tip.

Thomas Shafto, Egyptian theatre operator, is in New York looking over the field.

Jean (Nemo) Egan and Wally Coyle are planning to ring the same doorbell soon.

Tui Lorraine, who divorced Clara Bow's father, will appear in the talkers as Tui Bow.

Gals out of work on Broadway are staging rummy games in the delicatessens.

Evelyn Martin bought a flivver and drives around with a police whistle.

Betty Council, Al Wood protege, is lately wild about reading stock market reports.

And the new front wheel motor cars are on display around Columbus circle. Mean looking jobs.

Janet Spitzer, Marion's sister, who married recently in Chicago, is visiting Gotham.

Judith Anderson and Pauline Lord, both Ninas in "Strange Interlude," talked it over at lunch.

Lewis Stone's daughter is here from Hollywood to appear in "The S way Murder."

Clayton, Jackson and Durante may reopen at the Rendezvous Oct. 3, doubling from "Show Girl."

Ben Atwell returns to New York after four years away. He may again take up publicity work.

Helen Cohan, daughter of George M. had her 19th birthday the 13th. Had party and a nice time.

John Phillips is assistant to Harry Benson in the box office of the 48th Street.

Jimmy Gillespie's father is ill with pneumonia at the Boulevard Sanitarium, Astoria, L. I.

Peggy Reynolds closed the shack at Long Beach and hied back to 875 Park avenue.

Buddy Rogers at leisure in the studio for first time. "Young Eagles" indef postponed.

Cliff Bragdon has a daughter who has adopted the stage as a profession and is using the monicker of June Carr.

Mrs. Tom Malloy sent Christmas packages last week to her husband with the Byrd Expedition at the South Pole.

Walter Camp and his bride, Ruth Elder, are occupying the apartment of Emil Jensen, while the latter is in Florida.

The fashionable 67th street between Central Park west and Columbus avenue has a lumber yard on it.

Lisbeth Higgins and Jack Clifford, the dancers reported to have split, returned from Saratoga, ready to be booked.

Plenty of little gals have had their last big hand, now that Guinans is closed and they're trotting the Stem looking for work.

Quite the chatter of the Stem is the perpetuation of Barbara Newberry's gams, focused in bronze by newsreels.

Helen Dean went under the knife to get a brand new nose. Doc Pollak, Broadway smeller specialist, did the work.

Paul Whiteman wired Harry Cohn on the opening of Cohn's "Flight" at the Cohan: "Best from a fat fiddler to an ex-song plugger."

Reporters on high school sheets are now phoning the publicity men to request first night ducets for Broadway specials.

Lois Moran made $50,000 gross in her pajama shop, according to Ike Robb, the Hollywood statistician and and undertaker.

They change the bookers so often on the sixth floor they've installed an m. c. to announce the changes daily.

Bobbe Arnst will have 50 guests at her birthday party. Five boy friends (best ones) will be guests of honor.

Pat Rooney, Jr., was presented with a solid gold cig case by Hoot Gibson, who recently got his pilot's license.

Arthur Houghton, for 26 years Fred Stone's manager, will be company manager of Youman's "Great Day."

It is reported a party is being thrown in Hollywood to a fellow who has just uttered his millionth "Yes."

Loomis Twins, Maxine and Virginia, can't accept any legit offers in New York and neither can play the local vaude houses because of their age.

During the filming of "Tight Squeeze," Geo. LeMaire momentarily forgot himself and shouted to his son Jack, who was in the lineup. "Jack, you're lousy."

Abe Libman jumped out of the way of a taxi just in time. An argument followed. Abe satisfied after learning the driver's name was Lucien Monte Carlo Vermont.

Guy watched the Lucky Strike machines at 45th and Broadway. Walked in, handed an attendant a pack of Chesterfields and piped: "Toast these."

Nancy Randolph (Inez Calloway), society editor of the News, and Addison Robb, Jr., have left for Miss Randolph's home town in Montana where they will shortly wed.

Kay Wolf disgusted with show business has gone back to Philly permanently. Still can't keep off Broadway, so comes in every weekend just to keep up the disgust.

Lita Grey Chaplin so lonesome for Broadway she calls Broadway night clubs from such places as Des Moines, Wisconsin or Utah. Yes, Utah.

The Max Winslows were cleaned of everything movable from their apartment in the Hotel Espinard, while they were at the Thousand Islands.

Georgie Jessel in Hollywood called Eddie Cantor in New York on the phone and merely said: "When eating a sturgeon sandwich, don't forget mustard." That gag nicked Georgie for $8.

Next Wednesday Percy Oakes intends to throw a tea or else drinking party in his office in honor of Louise Bickford, said to be a member of the elite and going into vaude under his management.

When Violinski heard that Mike Cleary on the coast, was accidently shot last week by a cop's bullet aimed at a mad dog, he came out with "Even the cops out there are getting tired of theme song writers."

Dona Rose checked out of that $22 a day Park avenue hotel quick. Dona's still on top, though. And whereas Peggy Joyce started out as a manicurist, Dona worked in a laundry.

It's 10 to one that the next Hollywood marriage will have any one of the following names as the bride: Marie Prevost, Carmel Myers, May McAvoy, Bebe Daniels and Mary Philbin.

Mayo Methot, lead in "Great Day" and former dramatic principal, who has been rushed by Percy Morgan, of the California Morgans (real society stuff!), may walk up to the altar with Percy, but it's patent that Mrs. Morgan will be in the aisle to trip them.

West Forty-seventh street station was called out the other night to save the elevator boy at the Luxor baths, when he declined to take a girl up to the eighth floor, where her boy friend was dormitoried. "No ladies allowed in this place. It's a Turkish bath," said the colored lad. The girl insisted on going up to drag the b. f. out. Elevator boy and manager tried to eject her. She broke up the lobby and the reserves had to be called. Martial law at the Luxor now!

The racketeers of Broadway went over to Palisades park in a body the other night to get a kick riding on the cyclone, which has been plenty greased for thrills. Two lost their evening meal and one is said to have fainted. Biggest thrill in the east.

The gals are using up again the cold-weather frocks and displaying them in the night clubs. The first ermine wrap the other night. It was chilly enough about three a. m. The gowns this year, as one judges from the first batch, will be as bright as the ties the boys wore all summer. In one club the other night there were counted five orange and yellow affairs, three brilliant greens, six dazzling crystal whites, four terrific pinks and at least eight flaming reds. Not a dark evening gown in the house.

When Lily Damita first appeared in pictures she played heavy parts, but wanted to do hot sketches. Goldwyn gave her the opportunity in "Cock Eyed World" and "Bridge of San Luis Rey." So when Lily was sailing recently the ship news men said, "a little higher please," when she crossed her legs. "Not me," said Lily, "I may have been a bum in those last two pictures, but I'll be a lady from now on."

Couple of Broadway gold-diggers landed a grand the other night. They paid off the rent and liabilities current, finding themselves with $510 left. One of the diggers is quite an equestrienne. So, when the second g. d. said to bank their dough, she left their one room at the Woodward and first decided to have a little jaunt on the bridle path.

When reaching the stable at 69th an auction was in progress. Her favorite nag was on the block and she bid four hundred. Three other horses went for $12, $20 and $40, respectively, the last one blind.

The girl had bought them all. She returned to her apartment and told her friend they now owned four horses. For the past two weeks the girls have been practically starving to keep up their stable.

Rogell's Blind Ace

Hollywood, Sept. 17.

Foursome had just holed out on the par three blind third at Bel-Air when a ball came trickling over the hill and rolled into the cup. "Hey, somebody's made an ace," shouted one of the foursome, "let's wait and see who it is."

Over the hill came Al Rogell, looking for his ball. "It's in the cup," the quartet cried. Al looked incredulous, picked up the ball, identified it, then grinned with satisfaction. "Fine," he said, "that gives me an eight."

Chatter in London

A. S. M. Hutchinson is coming out with "The Uncertain Trumpet."

"Young Bloods of Variety," instituted and jointly owned by the 3 Australian Boys and Nervo and

P. C. Wren, author of "Beau Geste," has a new novel, "Soldiers of Misfortune."

Gertrude Jennings has put "Scraps," her new one-act curtain-raiser, ahead of her "These Pretty Things" at the Garrick.

Knox, which toured as a variety unit, has been abandoned after 18 months. Nervo and Knox and the Australian Boys return to vaude.

Father Ronald Knox, detective story writer, is all for a tilt in postage to stop letter-addicts. Price now is 3c with everybody asking for reduction.

M. Latham Powell, new continuity and dialog ace in England, is Micky Powell, who used to be a comedy lead for Lachman and Ingram, and still photographer for B. I. P. He played 14 parts in his last picture and then decided to write 'em for everybody.

DOKTOR HAYMANN KO'ED BY TUFFY GRIFFITHS

Like Others, German Can't Take It on Chin

By JACK PULASKI

They slipped in an indoor boxing card at the Garden Thursday for main purpose of introducing Dr. Ludwig Haymann, German heavyweight, who claimed he was very good. The fight with Tuffy Griffiths was stopped in the fourth round, at which time the good Herr Doktor could not defend himself. He'd been down often, but wasn't horizontal at the moment.

The experts seemed to have called the turn, doping Tuffy to cop. Certainly Haymann's manager didn't pick a set-up in agreeing to meet Griffiths, from the mid-west (Sioux City), who is so tough they hung the nickname on him. First time Gerald (that's the name Tuffy's ma gave him) came east he bumped into Jimmy Braddock who had one of his good nights and it was good night for Griffiths after a couple of rounds. He redeemed himself shortly afterwards and his defeat of Dr. Haymann indicates his rep as a knocker-out was earned.

Herr Haymann did not impress as a rugged fellow. There was certain pallor to his skin and he seemed a bit puffy around the waist. In the first round the doc showed something. He sent in a very fast right cross to Tuffy's kisser and the boys perked up. But it was Griffiths' round as were the others up to the finish.

Griffiths is a busy fighter working both hands and hurting with either. Doc tried to hide his chin behind his left shoulder, but it was no good. The Teuton has courage okay. He stood up under heavy punishment and didn't topple until in the fourth one of Tuffy's socks landed on the button. Doc couldn't take it there any more than most others. Haymann lost an alleged close decision to Max Schmeling in Germany a year or so ago, and he is reported landing here with the claim he could defeat Herr Maxie. Doesn't look as though the kid will have to worry about that now.

Englishman Didn't Draw

An Englishman, Charles Smith, in one of the 10 rounders. That was expected to bring fans from that land and Germany. But the gathering was light except on the top shelf.

Smith weighed 10 pounds more than Paul Cavalier, of Paterson, was stronger and had the reach. Also he dropped the Jerseyman in the first round, and it didn't look as if the bout could go the distance. Paul, however, gave a demonstration of bulldog courage, and as the match wore on he outpointed the British blonde who took plenty of rights to the map. In the ninth and 10th sessions Smitty was rocked around the ring. When the decision was given to Cavalier there were cheers from the ringsiders, while the limeys, up stairs, booed. Paul won, no doubt about it.

Sandwina Lost

The semi-final between the handsome Ted Sandwina, also of Europe, and Harold Mays didn't make much of an impression. The ordinarily cool Sandwina was cuffed around in nearly every round by Mays. Ted hasn't missed too much in any of his matches around here. He may have counted on letting Harold wear himself out, but the Mays guy has the stamina to keep socking all night. He won the fight.

Next week Campolo meets Phil Scott, the up and down Britisher, and Sept. 26 Tommy Loughran gets his first chance as a regular heavyweight, meeting Jack Sharkey. Tommy abandoned the light heavyweight title and is after the main crown. Both bouts are outdoor events.

NEW YORK THEATRES

NEW AMSTERDAM THEA., W. 42d Street.
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Mats. Wed. & Sat.—458 Seats at $1
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MATS. THURS. & SAT.—HALF PRICE
ZIEGFELD SHOW GIRL
with DOROTHY STONE
CLAYTON, JACKSON & DURANTE

BELASCO Thea., B'way & 44 St. Eves. 8:50. Mats. Thurs., Sat., 2:30
DAVID BELASCO Presents
It's a Wise Child
A New Comedy by Laurence E. Johnson

ARTHUR HOPKINS Presents
The COMMODORE MARRIES
A Comedy Drama by Kate Parsons
with WALTER HUSTON
PLYMOUTH Thea., W. 45th St. Evs. 8:50 Mats Thurs. & Sat., 2:30

PLAYHOUSE W. 48th St. Evs. 8:50 Mats. Wed., Sat., 2:30
STREET SCENE

EARL CARROLL THEA., 50th St. & 7th Ave.
Mats. Thursday and Saturday
EARL CARROLL'S
"SKETCH BOOK"
New Revue of Laughs and Beauties
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Featuring WILL MAHONEY, WILLIAM DEMAREST, THREE SAILORS, 56 BLAZE BEAUTIES.

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JOAN CRAWFORD in "Our Modern Maidens"
An M-G-M SOUND Picture
with Rod LaRocque, Doug Fairbanks, Jr., Anita Page, Josephine Dunn
New Stage Show, Walt Roesner conducting new Capitol stage show, "Rhapsody in Red, White and Blue," Capitol Grand Orchestra, Yasha Bunchuk conducting

ROXY 50th St. and 7th Ave. Dir. S. L. Rathafel (Roxy)
Another FOX MOVIETONE TRIUMPH
"THE BLACK WATCH"
with VICTOR McLAGLEN
On the Stage: A Prologue with Harold Van Duzee Augmented Roxy Male Chorus and a Corps of Bagpipers. "CAUCASIAN FETE" with Beatrice Belkin, Leonide Massine, Patricia Bowman, Roxy Ballet Corps, Chorus and 32 Roxyettes.
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Wed. to Fri., Sept. 18 to 20
COLLEEN MOORE Talks, Sings and Dances in "SMILING IRISH EYES"
Maria Gamby, Ota Gygi and Douglas Stanbury
Wm. & Joe Mandel, Dooley & Sales

R-K-O PROCTOR'S NEW EAST 86th ST. COR LEXINGTON AVE.
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Chatter in Loop

Inaccurate Biographies
L. M. RUBENS
By Claude Binyon

L. M. (Aloah) Rubens is the original man behind the pistol in the Great States Theatres organization. At present he has sold everything but his real estate holdings in the circuit, and could paper his Joliet home with dollar bills if it weren't so near the penitentiary.

As a boy Rubens was famous for returning goods miraculously disappearing from stores. If 20 bars of chocolate were swiped from Bally-Sours' Joliet Confectionery, Aloah would return 19 of the bars and thank the proprietor for the two-bit reward with dark brown lips. Aloah gave up his goods-returning career when coppers caught him with a piano wedged in the Rubens' front door. They never did find out whether he was bringing it in or taking it out.

Reaching a fair state of manhood, Aloah went into the theatre business and formed the Rubens circuit of picture houses. Unable to make much profit because of a competitor named Theilan, Aloah solved the problem by forming the Rubens-Theilan circuit. Theilan bought a bungalow with his share of the profits, and Aloah used his mite to back his brothers in organization of the Great States Theatres.

Tiring of being everybody's friend by grinning all day in theatre lobbies, Aloah became president of the Illinois Exhibitors' Ass'n. He almost formed the Illinois Exhibitors' Ass'n Circuit, with himself as president, but members of the Ass'n spent $30 to have him appointed chief of police for Joliet. The police department then spent $18 to have him appointed fire commissioner. His family then spent quite a pretty penny to send him on a tour of the world.

Aloah experienced supreme vengeance by being elected secretary of the International Chiefs of Police of the World upon his return.

Nothing can be done about it.

Aloah is married and has three daughters named individually. One is in pictures, one in vaudeville and the other eats at home.

Aloah's hobby is sitting around the house in his slippers. His wife tries to hide them. Aloah beats that by wearing them all the time.

Neal Agnew, Paramount district manager, haggling out in the sticks.

Pajama Week for girls at the Sheridan here, with prizes to the hottest suits.

Irving Mandel, local voice for Security, talking to people in New York.

Jack Lavin, local Villa Moret man, just in from California, heading for N. Y. He's a big shot now.

Joe Stool, who sits at the glass-topped desk here for De Sylva, Brown and Henderson, gone to N. Y.

James Wingfield, circuit booker, hiding in N. Y. for a couple of weeks.

Harry Lorch, local Pathe head, decided that he could do his company some good in N. Y.

Mrs. Nate Blumberg and daughter, Dodo, will enroll in New Wayburn's new school.

Ralph Kettering rewriting a German play called "Who" for Al Woods.

Both Hearst drama critics in Chicago, Ashton Stevens and Fritz Blocki, are married to actresses.

United Artists don't care how they rile the local censor board; all ads crowing about its victory in getting an injunction for "Alibi."

Art Sheekman's column in the Times is getting insidedly theatrical.

Ted Shapiro, formerly manager the Castle, back on Film Row again and looking for a connection after 60 days of fur business.

A theatrical publicity firm, Gray-Davidson, is handling exploitation for the new Chi tab daily, Illustrated Times.

Dave Lipton of the B. & K. publicity menagerie finishes all phone calls to the dailies with: "Don't forget the 35c. bargain matinees."

Mae Tince, supposed to be one of the best known picture critics in the country, was kept out of a de luxe northside house because the asst. mgr. had never heard of her. The a. m. wasn't canned. Relative.

Dad Wolcott, former owner Majestic, Racine, Wis., visitor Film Row. Glad he is out of show business, and banking everything on a $10,000 hot dog emporium in South Bend.

Chicago Better Business Bureau again comes to the aid of the shopgirls, issuing a warning that amateurs are not wanted for the talkers, and advising them to stick behind the counter.

Alvin Popel of Marks Bros. made a big and important Atlantic City hotel manager buy him a new pair of shoes when a negligent bellhop, convinced that two years of service was enough, hid Al's regular pair.

The B. & K. slogan "Remember September" has been picked up as a sales gag by Loop department stores. Asked what was the best phrase his department had ever coined, a B. & K. p. a. picked "seductive sound."

Police here have decided that it is okay for men to wear pajamas in the Loop, but women mustn't. Two gals were run in for wearing the bedroom dress on the streets, while a fortnight ago a gang of men got away with it.

Two local booking agents are reported to have suffered heavily in the crash of Hamilton King & Co., La Salle street brokers, whose operations were revealed in the expose of bucket shops by the state's attorney's office. One is Earl Taylor.

Hack Wilson, home-run walloper, and Charlie Grimm, captain and star first baseman of the Cubs, can go into vaude this fall if they so desire. Keith's is willing to book them and possibly a couple of others of Mr. Wrigley's favorites.

Daily Illustrated Times, new tab, gave a program over WCFL with Al Kvale and Benny Meroff, m. c.'s, featured. Kvale told the customers to read the Evening Times and Benny Meroff plugged the Daily News.

Harry Munns, legal owl of Randolph street, wants to raise a fund to appease show house bandits who started on a new loop tour last week with an $1,890 catch at the Chicago. Munns thinks bandits' overhead has been heavy and business poor since the $6,400 Chicago stickup last year.

Fame's serpent is slowly and sinuously winding itself around the throat of Bill Pine. Someone had the audacity to hang the B. & K. press impresario's likeness in a new loop restaurant (name on request by Mr. Pine). "I'll sue 'em!" he shouted. "It's a bum picture!"

A jealous press agent called Ned Wayburn's new studio and asked for the p. a. there. Paul Yawitz is the unfortunate and was on the switchboard. "Wanna talk with Paul."...."Yah—witz Paul?"...."Paul Yawitz."...."Yahw, it's Paul Yawitz talking.

Aimee Semple McPherson, who comes from somewhere, has invaded Illinois and is making plans to save the City of Zion from the false leadership of Wilbur Voliva, who believes the world is his pancake. Aimee has set up headquarters in Waukegan, practically in Zion City's lap. And she has just begun!

Every Day in the Loop

The Piazza-Singer two-act waltzing to lunch....Men going to speakeasies and saying, "Mr. Burke sent me."....Acts belittling each other in Lindy's, and surprised at finding each other sitting next to one another....Harry Munns walking to dinner with his coat in his office....Bill Pine calling up his wife to tell her why he wont' be home....Madeline Woods referring to gents as canaries....Reporters and press agents discussing their novels over a plate of beans.... Lloyd Lewis ending all arguments with a four or five syllable word that none of the other B. & K. press agents can understand....

Art Sheekman filling his column in the "Times" via phone calls, and then getting up to yawn and go home....Layoff m. c.'s catching stage shows and roasting their working brothers out loud....Attorney Eisenman posing for the dailies with his latest divorce client. ....Phil R. Davis strolling with a cane and letting it slip into manhole vent....Flaps waiting on Dearborn street to meet Oriental stage band musicians.

PAVILLION'S RECORD

Pavillion Royal, Merrick road, where Paul Whiteman is the draw, broke its own one-night record for the summer last Saturday (14) with 963 covers in. It is also best attendance since the place opened under John Steinberg and Christo.

Walter Long, Sammy St. Clair, "The Dancing Gob," Christie.

Jocelyn Lee, "The Children," Par.

Hap O'Connor, "Take It Big," M-G.

Caroline Snowden, "Playing Around," FN.

Floyd Criswell, Jim Pierce, Robert Kelly, "Lightning Express," U.

W. VA. COMM'R RAIDS DOG RACES FOR TAX

Charleston, W. Va., Sept. 17.

The law, in the person of Sheriff D. H. Stephenson and a dozen deputies with drawn guns, brought to an exciting close the dog race meet staged here by the Capitol Kennel Club. A near riot was precipitated as the officers threw their guns in the faces of the ticket sellers and took over the day's receipts under a writ of attachment obtained by the state tax commission, after the race management and the commission had failed to agree on the amount of amusement tax due the state.

The raid was staged the day before the meet was to close, and just after bettors had placed their bets in the fifth race. Approximately $1,400 was seized by the officers. In addition to the attachment writ, the sheriff carried warrants for the arrest of those connected with the meet on charges of operating a gambling enterprise. T. W. Scott, president of the club, and Robert Kelly, secretary, were arrested on these charges, but T. Q. Watson, manager, could not be found.

A. A. Lilly, former state tax commissioner and a leading member of the Charleston bar, was employed by Scott to fight the seizure of the money as well as the criminal charges.

Commissioner Townsend claimed the club owed the state approximately $1,200 as an amusement tax. Scott disputed this and contended he was liable only for commissions on the receipts, varying from 15 to 23% of the amount wagered. He offered the tax department a check for $266 in settlement of the claim but the check was refused. The writ subsequently was obtained. Total receipts from the meet for the first 10 days were found by auditors from the commissioner's office to be $112,000.

On the outcome of the trials will hinge the future of dog racing in Charleston.

NEW PARK AVE. CLUB FOR SUNDAY NIGHTS

A new swanky society club called the Sunday Night Informal will be launched next month at Pierre's, ritz Park avenue restaurant. Memberships at $40 a couple and $25 a stag are being passed on by a committee of the younger married set picked from the social register.

The club will operate every Sunday night during the winter months. In addition to dance music by Eddie Davis and his orchestra, vaude and first-run silent pictures are promised the subscribers.

The announcement states "the purpose of the club is to provide an informal gathering place where members may stop on their way home from the country and dine and dance in an informal and agreeable atmosphere."

One of the rules of the club is that members may not bring the same guests more than three times during the season.

The promoters of the club, according to Ralph Feigen, of the Eddie Davis office, already have $50,000 in the treasury.

FORE

Pathe Tournament

Pathe Coast studio employees will stage an 18-hole handicap golf tournament at Fox Hills Sept. 22. John Mescall, cameraman, who holds the course record, will share scratch position with Roy Johnson of the same department.

Fifty entrants will contend for 15 prizes.

Two 81's Win

Roy Johnson and Ernest Depew, both with 81, tied for low gross in the Coast tournament of International Photographers. There were 80 entrants.

Leading low net winners with their gross scores were: William Snyder, 83; Gordon Jennings, 83; W. P. McPherson, 85; Ray Ries, 85; William Foxall, 88; Tony Gaudio, 89; Art Smith, 90; Jack Breamer, 89; Dick Towers, 96; James Manatt, 90, and Reggy Lanning, 91.

Harry Fitzgerald, agent, surprised his caddy as well as himself by scoring a hole in one on the Fairview course Sunday. It was the 175-yard water hole and Harry claims he did it without the double ball.

'ROUND THE SQUARE

Hand Picked Waitresses

Girls applying for jobs as waitresses at ritzy tea rooms on 5th avenue and adjacent side streets must face a physical examination similar to that given girls trying to get into the chorus of a class musical show. One sip and bite spot recently opened requires that its waitresses be blonde lookers, weighing around 115 and no more than 5 feet 4 inches tall.

Before handed a tray and a distinctive costume the girl must remove her hat, turn around and walk up and down the manager's office to convince him that she fulfills his requirements.

The buxom, matronly type dealing 'em off the arm for years doesn't stand a chance of landing a job in one of the snooty sandwich shops.

Abel Green's farewell dinner at the Tavern brought out the columnists. All they needed that night was a pad and pencil while listening. How they divided up the gags is their secret.

Personality Waiters

Times Square eateries are projecting the personality angle for trade baiters heavier than ever. New restaurants are cropping up raiding established places for waiters and waitresses with following, and giving both a percentage kickback on all new business checks. One place in the 40's has a waiter of sheik variety who has built himself up plenty with show girls and stenogs. The chap is not really a waiter but ass't mgr. of the restaurant at $50 per week. With the waiter sideline he picks up $75 weekly in tips.

Recovery Parlors for Boozers

Recuperation parlors are the latest in Times Square whisperlows, wherein a good spender and over imbiber is administered to so as to bring about recovery from the initial stew, to get in form for another.

Most of the side street speaks are spotted in brownstone dwellings with it compulsory for the thirst quenching dispenser to lease the entire building. Few care enough about the upper stories to go into the furnished room racket. Instead the upper floors are equipped to accommodate the faw down and go bum when he's conducted to upper regions and put away for a snooze. The special service is for the regulars tabbed as good spenders but if an ordinary chump loses his bar legs out he goes.

Spiels With Beads

Phoney pearl vendors are making a fair grounds of Times Square in hopes of unloading surplus stock given the air at Coney and other resorts and passing the stuff off to chump dames at twice the beach tariff

All the peddlers are good spielers, lingoing that the pearls will reduce weight, or promises the wearer will be immune from goitre. Spiels convincing enough to make many sales at 50 cents a passout with the beads without lingo obtainable at Woolworth's for a dime.

Tea Room's Bally Hoo

Fortune telling tea rooms not knocked off by coppers, have the puller-in gag for the tea leaves readers. It is the underline about the fortune telling being free but nicking the dizzy dames that go for it for 75c for sandwich, cake and tea, about 5c in excess of the Automat rates for the same layout without the fortune telling.

The readers also grab off the interested for private clients and milk them plenty in their own quarters, merely using the tea room angle as a bally for lining up new customers.

Overboard With Horses

Jack Magowan has a country place near Danbury, Conn., where he devotes most of his time to riding horses. He called on Phil Dunning at Westport and proceded to try to argue Phil into buying four horses. Dunning said he didn't like to ride.

Week later one of Magowan's guests went riding and was thrown for a broken arm. In the Lambs, Magowan again started telling Dunning he should have four horses. Phil told Jack to sell the idea to Joe Cook.

"Metzies" is "Bargains"

Showmanship and Broadway seems to be synonymous. Latest wrinkle spotted on the stem is a merchandise store in the Claridge hotel, a stone's throw from the Paramount, billing itself "Biggest Metzies," in type two feet large.

"Metzies" is the Yiddish word for bargains.

New Hangout

The new hangout for the band and orchestra boys is now the west side of the street at Broadway and 48th street. Chased off the corner of 46th street by the cops a few months ago the boys were at a loss for a settlement for a while.

The new spot seems more congested than ever and one must squirm between the many coteries which dot the corner. Musichs are augmented by lay-off vaudes.

"American" on B'way

Hollywood Restaurant, opening on the premises of the former Jardin Royal (Chink), features "American atmosphere and American management."

Inference is that that for Broadway is a novelty.

Cut Rate Auto Parking

William Fox's auto park behind the Roxy charges 75c per car. Four garages across 51st street cut-rate at 50c but find it necessary to employ steerers who stand in the middle of the street waving and shouting in an effort to divert business in their direction. Fox's big yard is doing a land office biz.

Soda Fountain Lingo

The over-rushed soda fountain clerks are originating a short snappy lingo that practically amounts to a code. The other day a customer asked a clerk for a ham and cheese sandwich, and a chocolate malted milk to take out. The clerk shouted to one of his helpers "Ham-cheese combo, chocolate malto, bye-bye!"

Latest wrinkle in Broadway rackets is a punchboard exhibited around cigar stands with fight tickets as prizes. Lottery offers chances for all-priced ducats.

Marcel DeSano borrowed from Par. to direct Mae Murray in "Peacock Alley," T-S.

Mitchell Lewis, "Mammy," WB.

Robert Agnew, "Night Club Hostess," M-G.

Douglass Gerrard, Angella Mawby, "The Man," WB.

Frank Rice, Polly Moran, "The Dangerous Woman," Christie.

Elinor Flynn, James Ford, "That Red Headed Hussy," Christie.

Aaronson Tunes Up

Irving Aaronson took up golf when he went to Hollywood because he liked the possibilities of frequent play in California weather.

He took a complete course of golf lessons without going near an actual fairway and had his final instruction two days before he returned east. And he still hasn't driven a ball off a tee.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

LONDON

Maria Orska, actress, taken to a sanatorium following a paroxysm of mania in Berlin hotel. She'd been suffering from a nervous breakdown.

Mysterious woman found unconscious on the seashore near Bordeaux is believed here to be Mata Hari, the dancer-spy. The woman gave her name as Gloria MacAlister and said she had fallen from the "Eagle," British steamer. Mata Hari is supposed to have been executed in the Vincennes fortress during the war. Miss MacAlister looks like Mata Hari and the steamer she said she fell off does not exist.

Julian Wylie's new musical will be "Here Comes the Bride," with Clifford Mollison, Richard Dollman, Jean Colin and Marie Minetti. It opens at Blackpool Oct. 7, and then comes to London. Arthur Schwartz wrote the music.

Borrowing a note from "Street Scene," Ivor Novello's new comedy, "Symphony in Two Flats," shows two groups of people leading their lives on adjoining floors, one group enduring tragedy, the other enjoying comedy. They never meet.

Baird Television Development Co. has accepted a new offer from B. B. C., government broadcasting station, to begin regular program hours of Television. A service from Brussels has been arranged.

Liverpool Stage Guild, by a majority of six votes, favored Sunday opening of theatres. Walter Ashley said: "If we cannot attract the public we might as well shut up. Now we are sacrificing the best night of the week to the opposition." The Guild continued to oppose Sunday afternoon performances.

A chair has been endowed at Stratford-on-Avon by a group of negroes in the United States in memory of Ira Aldridge, colored actor of Keane's time.

"Life," opening at the Apollo Sept. 11 with Caryle Blackwell and Carol Goodner in the cast, and "Miss Advenure" with Rene Kelly, Maurice Harvey and Jack Hobbs, have had successful tryout in the sticks. "Miss Adventure" will tour four weeks more before coming into London.

Thomas Hardy's "The Dynasts" in a three-volumed 1903 edition brought $1,925 at an auction. In a letter Hardy explains: "It is not intended for the theatre, though I will not assert that some ingenious person will not find an acting play in it, or might under pressure, which will certainly not be exercised by me."

Prince, closed since the Holborn street explosions, reopened with "The Flying Fool."

Francis Laidler, roadshowing "Funny Boy," has a scene where the wax characters of Madame Tussaud's come to life and tell the present-day world what they think of it.

Press complaining that the famous quota act, designed to reduce or abolish block booking, has failed. Exhibitors are being asked to pay 40% of gross for a wanted American feature, with the footnote that they can get it for 33% if they take half a dozen others at the same rate. On the other hand, it is known that distributors ask far too much for English pictures which in no sense measure up to the American standard.

Hartley Power, playing twin roles of "Brothers," new play authored by Herbert Ashton, young American, and produced by Edgar Wallace, has to change his clothes 10 times. These quick changes are done on an average of 30 seconds.

NEW YORK

For the first eight months of the year Consolidated Film Industries show a net of $1,597,090, after federal taxes. Equivalent to $2.28 a share on combined 300,000 shares of $2 no par cumulative participating preferred and 400,000 shares of no par common. For the same period last year $977,198 profits.

In a crusade to clean up Nassau county, L. I., headed by Dist. Atty. Martin W. Littleton, Jr., warrants were issued to the proprietors of 13 alleged speakeasies. Among the places visited was the Great Neck Tavern, where the proprietor, J. J. Quigley received a warrant charging him with maintaining a public nuisance.

John E. Cassall, Milwaukee salesman, has obtained a divorce from Mae Busch, film actress, in that city, on a charge of desertion.

A motion for a bill of particulars has been filed in Queens Co. Supreme Court by attorneys for Edward W. Browning, in the $500,000 suit brought against him by Mary Louise Spas, formerly his adopted daughter. In her affidavit Miss Spas cites over a dozen charges against the realtor.

In the dispute between A. H. Woods and Hale Hamilton over the interpretation of a run-of-the-play contract for "Hocus Pocus," the American Arbitration Asso. decided in favor of the producer.

According to cable reports Fox Films has bought the Haymarket Stores in London for a film theatre. Price is said to have been $2,750,000.

Asserting that she had been given a divorce against her will, Carol Frink, picture critic on a Chicago newspaper and former wife of Charles MacArthur, now the husband of Helen Hayes, has asked the Illinois Supreme Court to review an Appellate decree. Miss Frink in her petition states that by the time the case reached the court she had changed her mind, and moved for a dismissal, but the decree was granted anyway.

William A. Brady arrived last week from Europe without his wife, who was detained at the last moment.

White Horse Taxi Co., twice refused permission by Commissioner Whalen to place a fleet of their cabs in New York, lost mandamus proceedings in Supreme Court, when Justice McCook denied an application to compel the police to license its cabs.

A regular quarterly dividend of 1¾% on the convertible preferred stock, payable Oct. 1, has been declared by Keith-Albee-Orpheum Corp. Orpheum Circuit, Inc., announces a quarterly dividend of 2% on preferred stock, payable Oct. 1.

Rialto and Rivoli will give midnight performances for the benefit of the Jewish sufferers in Palestine tonight (Wednesday).

Jeanne Eagels has left the hospital where she went for an eye operation, necessary to save her sight.

Jack Pickford before sailing for Europe said he had retired from pictures and will go into the real estate business on his return.

Rev. Charles L. Stelzle, p. a. for the Federated Council of Churches, is attacked in "The Churchman," a militant Episcopal Church publication, as "an undercover ally" of the Hays organization. Rev. Stelzle acknowledges he wrote a series of articles for the organization but that there was nothing "under cover" about his work.

Officials of R. C. A., General Electric and Westinghouse do not deny the report the engineering depts. of the three concerns will be merged.

Ann Murdock has obtained her final divorce decree from Hallam Keep Williams, who has announced his engagement to Ruth Harrington Anderson of Phila., former dancer in Earl Carroll's "Vanities."

Mrs. Sam Kahn, wife of the orchestra leader, has entered suit for divorce, asking $125 alimony and $750 counsel fees. She names Lillian La Monte, chorus girl.

Joseph Rosenstock, the kapellmeister of the Wiesbaden State Opera, will arrive here this week to take the place of Arthur Bodansky as conductor at the Metropolitan.

Decision was postponed by Equity's board of arbitrators, which met to decide the liability of Jed Harris to five of the actors who held run-of-the-play contracts for "Coquette," closed because of the expected maternity of Helen Hayes, the star. Harris' contention is that it was "an act of God" and therefore he was not responsible.

Charles Wendling, company manager of "Scarlet Pages," at the Morosco, and Grace Kern, who appeared in "Frankie and Johnnie" when it was suppressed by the Chicago police in June, were married in that city June 12.

Title of Mrs. Fiske's play has been changed from "Mixed Jury" to "Ladies of the Jury."

Mimic Club, 132 W. 52d street, was included in the 12 resorts plastered with year's padlock order.

Attorney M. Strassman has entered suit for $5,000 on behalf of the Donald Sisters, acrobats, against Michael Sutley, Grantwood, N. J., for injuries sustained when the sisters were hit by a car driven and owned by Sutley, as they were leaving Palisade Park.

William Clinton, 22, was held under $4,000 bail in West Side Court by Magistrate Dodge on a charge of grand larceny. Clinton, theatre agency clerk, had appropriated $2,032 belonging to the Newman Agency.

Stratford-on-Avon Festival Co. leaves England this week to open at Toronto, Oct. 7.

Alexander Woollcott and George S. Kaufman are writing a comedy to be produced by Arthur Hopkins.

By the signing of a temporary injunction, Supreme Court Justice Valente blocked the $7,000,000 sale of two-thirds interest in the Claude Neon Federal Co. (makers of the colored electric light tubes) by the Rainbow Luminous Products, Inc. In an affidavit Robert L. Kester, vice-president of Neon, stated that negotiations for the sale had been carried on without the company's consent and also without knowledge of the purchaser.

Western Electric has started four suits against the General Talking Motion Picture Co. in Federal Court charging infringement of patents on talker and other sound devices.

Dr. S. Parkes Cadman, has been elected president of a national organization recently formed to be known as the Church and Drama League of America. The League is a consolidation of three organizations of playgoers and students of the theatre. Membership is said to total 20,800.

"The Silver Tassie" will be the first production of the Irish Theatre, which has obtained the Greenwich Village theatre for this season. Its former headquarters was the Cherry Lane Playhouse.

A committee of 200 in the theatrical and picture professions has been formed by Dan Healy to work for Mayor Walker's re-election. Healy has opened headquarters at 140 W. 42nd street.

Commissioner Whalen has promised Prohibition Administrator Campbell that New York's 20,000 cops would aid the federal agents in their efforts to dry up the city. Two weeks ago the Commish wrote to Campbell and told him to do his own cleaning up. Gov. Roosevelt's displeasure at Whalen's attitude said to be cause of his change.

Jack Noonan, brother to Sally O'Neil and Molly O'Day is under arrest charged with being a fugitive from justice in California. Ted Lewis is the complainant. He accuses Noonan of stealing $8,000 worth of personal belongings.

With the closing of the Mardi Gras Sunday night, Coney Island summer season came to a close. Concessionaires acknowledge they have had the best season in many years.

That RCA plans distributing its product through General Motors Corp. was denied by David Sarnoff. He admitted discussions for licensing G. M. C. to manufacture radio sets under radio patents are in progress.

Victor Talking Machine stockholders have approved a reduction in the total authorized capital stock by all of the 203,040 shares of 7% cumulative prior preferred stock and all of the 122,115 shares of cumulative convertible preferred stock, both of which were called in for redemption Aug. 1.

Irene Bordoni, arriving from the Coast Monday, declared she would contest every effort on the part of her husband, E. Ray Goetz, to obtain a divorce. Goetz named Galen

(Continued on page 79)

CHERISHED WORDS

Two most cherished shortest words by women:
Ma and No.

Uncommon Chatter

By Ruth Morris

Cast By Life, Inc.

Night club life in the 54th Street Night Court...Dress for the occasion strictly informal—spectators wearing flotsam with a dash of jetsam...Grand m.c. in the person of the sun-tanned Judge McKinery, whose sharp features and black-robed shoulders make rather an impressive picture, backed by the court's American flag. Looks like the spirit of jurisprudence, or something...Court clerk announcing the floor numbers: "Officer O'Shaughnessy vs. Herman Obromovitch and 12 others"—or 14 others—or fifteen others—all ensembles given legal audition because of peddling without licensed routines...Colored Beau Brummel moanin' his defense too low to be heard. Finally fined five dollars and registers confusion until his chocolate-colored lady friend produces the fee...Michael, Son of Erin, reeling in under the guiding hand of the law. Confronted with a charge of intoxication. One look at Michael makes it not hard to believe. "Is this true, Michael Flynn?" asks the judge. Michael, remembering the advisability of a soft answer, takes a good grip on himself, and replies in a voice thick with the breath of auld Ireland and other well-known aromas: "Whatever you say judge." The judge hides a smile behind his eyes. "That's not the point, Michael," he states. "Were you or were you not drunk last night on Orchard street?" Mike thinks a long while, then throwing out his chest and nearly falling over backward: "Well, yeronner, I could walk." Case dismissed with a warning—not to mention a twinkle.

More petty crime. Enter youth, slightly cheerio, picked up on a Yorkville street for entering autos parked along the curb and turning on their electric lights. Questioned about his fit of electro-mania, explains that he had a date in a car on 86th street and was just flashing on the lights to ascertain which was the right car.

Domestic strife. Middle-aged couple with two swell Delancey street accents. Wife complains husband hasn't worked in four years, meanwhile resting her cheek in one palm and working her head from left to right. Husband attempts to interrupt by futile hand-raisings and outbursts of: "Yo' Hunnah." Finally given the floor. Imagine his bass voice and rabbinical manner made more ponderous by singsong by recent potations. "Yo' Hunnah," he fortes, "I have a son who makes twenty-four dollez a veek, a dutter who makes twenty-t'ree dollez a veek and anudder dutter who makes twelve, and she," pointing at his wife, "vunt geev me to eet."

And the real tear furnished by the white-haired, gnarled old man, begging to be sent to the workhouse for food and lodging. A good floor show, not awfully gay, but cast according to the type system by a production company known as Life, Inc.

At the Palace

Rogers and Wynne, mixed duo, open with a song entitled "That's Vaudeville." Right! Neat taps. Girl awfully attractive but does not make the best of her good points. Dress a becoming color but hasn't a very chic line. Make-up too pink and white...Introducing Dad and Mother who were young with Tony Pastor's. Even if the house didn't think them a couple of old darlings, it would have to applaud their vigorous dancing...Anatole Friedland's Night Club Revue...Lots of costumes, all pretty tacky...Mannequin parade for Friedland's song hits. Excellent specalties by the girls. Good, regulation entertainment, proficient and fast, but act lacks sparkle.

Snooty Country Club

Household notes on the opening of the new N. V. A. Sanitarium at Saranac....Attractive living room, carpeted in inconspiciously patterned gray, and furnished in a restful selection of neutral tones ....Touch of color contributed by hangings of garnet velvet....Many floor lamps and two grand fireplaces....Mammoth kitchen with gorgeous, shiny equipment and every possible device to facilitate operation....Bedrooms tinted in pale green or parchment shades, with cunning painted sets corresponding in tone....Each chamber a "room with a view"....Beautifully proportioned spiral staircase reaching up four floors....Well-equipped diet kitchens on every floor....Two billiard tables in the recreation rooms, dotted with red leather chairs and hung in beige monk's cloth. Awfully nice....Research laboratory designed with an eye to attractiveness as well as efficiency, with the cupboards that are to house the test tubes of cold science tinted a pale green.... Plenty of closet-room here to suit the fussiest housewife....The sun room in the east wing, roofed with special quartz glass through which all beneficial rays of the sun can penetrate....Not a hint of an institutiony flavor in the entire building....Looks like a snooty country club.

2 at N. Y.

Double-Day at the New York... First picture, Tom Tyler in "The Man From Nevada"...Heavy western stuff with a trio of bad men engaged over a fight for the homestead of an honest pioneer...Hero upstanding and handsome...Hanging around the open spaces without even a trace of sun-tan...Generous fisticuffs and hot-paced horse-backing.

Second film: "Should a Girl Marry?"—sub-title adding, "If She Has Had a Past?"...Enough material in this to make several pictures—none very good...Heroine kills a man to avenge her sister's honor...At the conclusion of the picture one of its characters steps in front of the camera as a visiting lecturer and advises every woman not to conceal her past from her husband...Kind of picture that makes audiences eager to applaud or hiss its doctrine—New York's spectators had a swell time showing their partisanship.

At the Paramount

Presentation, "Marathon Frolics." Arena idea introduced by a competing couple and the Dave Gould Marathon Steppers in a cute routine....Joe Browning as the anti-everything reformer....Vaudeville conversation pleased the audience. ....Full stage for the Lyman Band with Madison Square backing.... Darling costumes for the boys and girls, two sets in orange, two in red and two in fuschia with silver trims. Very stylish effect. Might have been expensive, but would have looked dead-swell to have the men in trow of silver cloth.... Claire Ralph in a pretty white frock....Usher attempting to stop Mr. Mordaunt Hall, of the "Times," from enterng reserved press section and receiving a black look. Oh customs, oh Times!....Jules and Josie Walton, girl wearing a lovely dress of black lace over layers of tulle with clever neck treatment and enhanced by crimson slippers and flower trim....Bright finale.

"Jealousy" as Film

Paramount has taken the novel two-character play, "Jealousy," and built it into a good regulation picture. It is quite unusual that the happy outcome hinted at in the play, has been deleted from the film. Film audiences arent' going to like that.

Jeanne Eagels gave a performance that is a mixture of maddening affectation and clever work. Her costumes are ultra-smart. Frederic March is a swell leading man.

In the Shops

Macy's going jaunty with the Pajama Sandal in kid. Has cross-straps over the toe and heel and would be much more attractive without the cheap ankle strap... Black velvet in the French Shop by Lucille Pary. Has normal waistline and feminine drapery. Also nice Marcel Rochas copies...Complete turban collection at Best's, with many types by Agnes...Sax 34th street, stepping out with French millinery copies, cute off-the-face things, not one selling at more than $10.00...Lord & Taylor showing tiny bronze bead necklaces —3 strand and 18 strand types. Nice for the fall costume...Opera pumps emphasized in full fashions, with buckles or self material bows falling low on the vamp—the latter foot-flattering...Isabey's new scent, "Vanite," at Sax 5th Ave....Lovely evening wrap at Altman's. In white caracul, with the three-quarter.

(Continued on page 79)

Clothes and Clothes

By Mollie Gray

Trunkload of Clothes

Fifty-eighth Street is asking for silence with that famous sphynx background. Maybe that lady got her broken nose from speaking out of her turn, hence her reputation for being mum?

It is taken for granted that female impersonators get feminine help in choosing a wardrobe, but surely the wine color fan that Francis Renault used with an orange and white feather headdress was his own idea—it was cruel to put those colors together. His chages are many and careless, everything for show not chic. A crystal fringe skirt and jeweled bodice later grew a white coque feather train and hip decorations, towering headdress and enormous fans. He must use a truck to transport his costumes.

Helen Gould of Bentell and Gould is as light on her feet as every dancer wishes her partner were, yet she looked rather chubby in all her costumes. Her white silk frock had shoulder flower and hip bow of white-lined black velvet; black lace and silk net was brief; yellow organdy trimmed with black stitching.

"Underneath the Stars" will be a nice dance act some day, when some rough edges are smoothed and when the polly does all the talking. The O'Reilly Sisters deserve most of the credit for what speed is now in the act. First frocks were of light pink ruffled skirts and frilled collars crossing in front—their first appearance was in tuxedo suits and silk toppers. Jane Beech sang well, her gown of shell pink, molded hips and circular skirt shorter on the sides and longest in back, small flowers back of the left shoulder. Miss Cameron wore a chiffon frock shading from orchid to purple through the bodice and tripple-tiered skirt. Finale had all the girls in fluttery dresses but different colors, pale green with shoulder bow of soft yellow satin on one, red on another and the O'Reilleys in the pink; a semaphore hurricane had the whole company waving their arms and flags off to a fast time.

At 48

It used to be "flags flying," but now it's "flags lying"—fine big red one flaunting anything but the truth at the 81st St. "First New York Showing 'Side Street.'" Maybe people as far north as 81st St. don't even read theatre ads.

And Dainty Marie isn't above trifling with facts, either, saying her act is a "brand new one." Her figure is as beautiful as ever and as graceful, though she now puts herself among antique flappers of the stage. Mrs. Meeker, as she must be since her son is C. H. Meeker, announced her age as 48, and the gasps of surprise must have been music to her ears. Doesn't speak well of the Dainty Marie reducing treatments if this "Mrs. Cassidy" is the same one she had before. Marie appeared first in blue lace pajamas with white satin blouse; later in the perfection revealing white tights.

Lottice Howell in the same gown delighting the uptowners; Ken Christy and Co. again finishing a draw in "The Ex-Wife"; Don Carney—is he always at these uptown theatres?—makes the children wriggle with glee, but what that so sweet smile does to the less impressionable is something else again.

"Dauntless," the handsome police dog, makes friends with Jules Lenzberg over the footlights, thereby Oking Jules.

Von Stroheim Acting

"The Great Gabbo" should, according to all tradition, have been a woman, but it was Erich von Stroheim who pronounced it Garbo, with the rest of the cast accenting the gab. Gabbo was a ventriloquist who gave his dummy all the sweet lines off stage as well as on, and the dummy never once said "Speak for yourself, Gabby." At times "Otto" sounded more like Gabbo's conscience.

But you can't expect a blond to be satisfied with second mouth blandishments.

Betty Compson is splendid in this and sings well too. Revue scenes foolishly divided between black and white and colors, much to the detriment of the whole. Finale impressive because of numbers and stage set music means nothing new, costumes show up better in the lobby sketches. But the mechanism is the real star—noiseless and echoless, synchronized perfectly.

Nothing startling in Miss Compson's off stage frocks—gray crepe ensemble cuffed in matching fox, her hat draped with a lace veil; a rough tweed coat was smart with its wide belt and beaver collar, and she made just the cutest stage maid possible. Von Stroheim is really good as far as he goes, but he doesn't go far with some.

Nice Lying Lady

"The Lady Lies" talks very frankly over a rather serious modern problem—growing children who have been treated almost like his equal by their father, and the "woman question." Every angle talked over quite seriously which naturally meant an unusual amount of strong language but yet never offensive; number of genuine laughs and the unexpected, almost inspired, finish a howl, lasting through reels of announcements.

Claudette Colbert splendid in every way and Patricia Deering—if she's the blonde—also very good.

The two juniors great, especially the girl whose face was worth studying.

Miss Colbert's dark satin frock was cut beautifully and fitted like a glove; with a light suit her hand bag was round and zipper closed; her lace gown had its tight sleeves trimmed with tiny buttons, the velvet cape worn with it being dark and untrimmed but for shoulder orchids.

Comparing blond and brunet qualities supplied part of the laughs but they were never on either one, rather on the poor male. Quite an adult picture entirely different from the usual run of stories and their treatment; but why the title could not be discovered. Every woman in it was honest and out-spoken.

A Sad, Sad Story

"Honor" tells the sad, sad story of a rough, rough romance in old Russia, where the bridegroom never sees the bride until after the ceremony. And all doubt of the necessity for such a custom is removed after one look at the married women in the story. Russia must have been way ahead of us in passing laws favoring women. Or maybe it was just the race. For human beings, the male types the camera focused on were the funniest imaginable, and the female a close second. According to "Honor," the girl, daughter of Hyrabed (must have been installments there too), really loved the young man her parents had engaged her to marry—known him since they lived through an earthquake together as kids—but the y. m. couldn't keep away from her the allotted time before the ceremony. He kissed her one night, thereby destroying her fathers' honor, so they married her to someone else to restore her father's honor.

Sounds queer, but the Russians must know their own honor. The y. m. lies to the husband, thereby leaving the final score: Murders, 1; Suicides, 1; Prostrations, many. But that idea of hiding the bride until after the ceremony is probably just what this country needs. Anyway, "Honor" was really better than most imports, especially in enlightening details, but the names of the cast would bring on lockjaw just to look at them.

Riverside's Short Show

Riverside must be cheating on its opening show, overture 2:45 and out at 4:55. A big surprise was the lack of appreciation for Molly Picon! She seemed like the prophet without honor in her own community. Her trim little figure is wearing a new frock, a lovely shade of yellow chiffon, a spray of yellow roses over one shoulder, a band of crystal over the other, an occasional rose here and there on the skirt. She sang "Gone Are the Days," to the delight of those who missed it before. Audience treated her well but without the enthusiasm she deserved.

A pretty girl sang with the orchestra, the Riverside Symphonians, and she helped a lot.

At the Roxy

Roxy has a stirring show this week—unless you refuse to be stirred by martial airs on the bagpipes and by splendid male voices singing Scotch songs on the screen and stage. Roxy has enough scotch this week to bottle.

"Caucasian Fete" is gorgeously done in gold and deep colors, dancing of every kind in striking costumes including some glorified modernistic cowgirls, the finale is a stageful—and what a stage—of men and women certainly made a picture worth remembering. The fete opened in the two stage boxes, each with its group of brightly uniformed officers surrounding a wriggling dancer, another appeared on the stage out front and kept the hips in motion until another arrived further back, and so it went. Then the Russians arrived and raised the speed limit, each succeeding dancer raising the ones who went before, riot of action in color.

Prolog to "The Black Watch" naturally called for kilts and "Annie Laurie," pipers strutting about. Well done.

Lovely "Spy"

"The Spy of Madame Pompadour" was a lovely girl or a handsome boy, as the case demanded. Liane Haid has fine dark eyes that help counteract the defects of any "moon face" type on the screen. She could pilot an enormous skirt or a saber with equal ease, quite an achievement.

Agnes Esterhazy was the power under the pompadour, and Mona Maris a distinguished Czarina.

The usual camera with the wicked eye was here and a scene in a room of mirrors, ceiling included, was worth the investment. Fritz Kortner was great as the crazy Czar.

"Power" Hard to Take

"The Great Power" is one of those strong dramas with a moral and hard to take unless in the mood. One bit of cheer. During the judgment scene the man's soul is told "One good deed will offset all the bad ones." No books would ever balance on that basis, but if it encourages one good deed.

Minna Gombel was troubled always so she wasn't a joyful heroine, but a good actress nevertheless. Only one white frock and that very simple, the skirt longer in back; black satin faggoted prettily. A dark silk had a jabot blouse and two pleated flounces on the skirt with something similar to the jabot on the right hip. Her cloth suit was trimmed with plaid matching the skirt. The men's voices were men's voices—could tell with shut eyes which isn't always so—but the whole somewhat Amateur Dramatic Societyish.

Just Propaganda

"Seeds of Freedom" is another from the fertile field of Soviet Russian socialistic propaganda. What the harvest will be nobody knows—or cares—if only they couldn't palm these things off so frequently and so monotonously on us dubs of Americans as entertainment.

This is a "memorial to a fighter" whose only pictured battle was trying to assassinate the governor. As tiresome as trying to get a long phone call on a slot machine. L. M. Leonidoff does make his dual role a fine performance, but then what?

Two women characters picture misery as well as they might under the circumstances.

Moores

Moore and Moore and Moore; the audience was convinced that "Side Street" would have been "Back Alley or Cow Path" without Tom and Owen and Matt. If they could only harmonize what a No. 2 act they'd make for vaudeville.

Katheryn Perry has returned to the film world and has a very nice voice to bring with her. Frocks simple, a dark silk with very full skirt from circular flares that grew longer in back, a light crepe with frill collar and jabot and a dark coat with straight flat collar of light fur. Emma Dunn did well as mother and Mildred Harris appeared for about a half foot.

Final scene had some feeling in it but all before it was numb.

Shirts and Bills

"The Fighting Terror" Bob Custer must be getting his company ready for society pictures—the crooks were called "Mud-Daubers" and so got in some beauty treatments.

This is the tale of a shirt and fifty thousand in bills. Hazel Mills was the uninspiring heroine. Her riding habit, unchanged during the many days of the story, a white sport blouse not even graced by a tie, long shapeless trousers just tucked into high shoes.

Good Work Finale

"The Girl in the Glass Cage" is a small town romance that felt like a game, "heavy, heavy hangs over your head."

Loretta Young is a ticket taker constantly annoyed by the attentions of two pool room touts. She thought Carrol Nye had rescued her, but the audience who knew his past picture record knew she'd have to rescue him, and she did, a Portia in Peoria or points west. Her black cape collared coat was good looking with a bias fold of light silk making a tuxedo collar. A dark silk frock's round collar was of dotted silk, big bow and ends fluttering from the left shoulder. Julia Swayne Gordon returns to lord it over a weak son.

Picture ended with the murder of a practical joker and the audience verdict was "good work."

Human Story

"The Home-Coming" is a credit to UFA, a human story told as it could happen which rarely happens in foreign mades. And above the average film the arty houses usually wish on their patrons, seen at the Stanley. Lars Hanson, Dita Parlo and Gustave Froelich do excellent work even though the picture unreeled like a continual slow motion close-up.

Two soldiers, pals, and the wife of one makes this triangle. None is really bad but as always in the imports, the woman is the first to weaken.

Those directors have enough alibis floating around now to exonerate all the men past, present and to come.

May it do them good—they need it.

Hollywood Styles

Make-up and the Westmores

That magic art of make-up is only known to a closely united and very small group calling themselves "Motion Picture Make-up Artists' Association." There are but 53 members, and they take no apprentices. So limited in number, the association has grown powerful because the miracles it peforms daily are inestimably important to the studios.

Two recent developments in pictures, first, the talkies, using stage performers who look well under a spotlight but not always so well under kliegs, and second, color, requiring an entirely new scheme of make-up, have made the make-up artist as necessary to good photography as the cameraman's skill.

So the association is sitting pretty. Its dominant group is the Westmore family, father and four sons. One son, Ernest, is president of the association, and Daddy George is on the board of governors. You can see how firmly Westmores are imbedded in the make-up situation as nary a major studio is without its Westmore potentating the make-up. Ernest and Monty rule at Warners, Wally czars at Paramount, Percy tells them at First National and father reigns at M-G-M. Even the Westmore wives have a zest for the intricacies of make-up. If a studio is shy a male Westmore there will be a Mrs. Westmore on hand.

From a Hobby

Peculiar aptitude of the Westmores for make-up is due to a hobby of George Westmore's. Originally he was a barber, who, when he wasn't barbering, busied himself painting china. This curious combination of vocation and avocation gave him a perfect background for a make-up artist. Then fate endowed him with an abundance of sons who looked at their father's business and pleasure and went and did likewise. A peek into the Westmore shop in England during the day would have revealed father teaching the boys how to cut hair, or demonstrating the proper method of assembling a toupee. At night they would be grouped about a table, absorbing the delicate art of painting flowers on tea cups. When George moved his family to this country they were ready to adapt their talents to the new business of painting faces and pasting hair.

For example, they had already learned that when painting china, more color must be applied to its surfaces than desired for the finished effect, because the heat of the kiln burns some of the color out. Similarly in make-up, color must be applied more thickly than is apparently necessary, because the heat of the lights dissipates its strength. The ratio changes again for the talkies, which demand even more light. Then, to do a consistent job and complete a character, the make-up man must be able not only to make up the face, but arrange the hair. He should understand beards, too; should know just where they grow and the direction they take. That's where the barber part comes in.

No More Baldness

And it was with the aid of his barber's training that Westmore pere did the kindest thing of all, a deed that has won the undying gratitude of countless screen heroes. He invented a contraption that makes it possible for leading men to continue to play leading men though their hair desert them; when, were it not for his contrivance, they might be playing father roles. It is his ingenious discovery which he calls "my hair lace pieces," that find themselves on the tops of more screen idols than one would care to tell. They are pieces of hair which, made to individual measurements, fit deceivingly over the parts of the head where the hair has thinned too much for romantic purposes.

The base is a fragile net of hand-woven, scalpcolored hair, to which have been tied, each hair separately, long strands of hair following exactly the individual's own hairline and hair direction. They are so delicately constructed that, pasted in place with transparent spirit gum, they defy detection. To further maintain the illusion, Westmore makes them a little scant, for naturalness. There is none of the sudden luxuriance of a toupee about them to arouse suspicion. These are patented pieces, a family secret.

Marianne

"Marianne" (Cosmo-M-G) will do well at matinees. It is crammed with the stuff women love. Marion Davies plays one of those volatile, impulsive peasant lassies, a Kiki, whose heart is gold. She flings herself about the picture, emphasizes each sentence with a grunt, places her hands on her hips, stands with her feet spread apart, and tosses her head. She runs her hands through her hair, too. Her stance and gestures are Holland by musical comedy. Her voice, pitched low, has a pleasing huskiness.

She talks with a consistent accent, struggling with American idiom and slang.

She is the lone woman in the picture, a shy but capable creature, always doing things for people, and wanting no thanks for it. The whole army adores her. She gives up her dough-boy sweetheart to marry a blinded poilu, weeping quietly so he won't find out about her sacrifice. Despite her opportunities, and with no one to guide her, she remains a good girl. There is a happy ending.

Lawrence Grey makes her sweetheart a manly chap with boyish charm. The story is threaded with the sweet misunderstandings and conflicts of pride associated with young love. Picture pulls heart strings and wins sympathy, the formula for full matinees.

AIR AMATEURS OUT

(Continued from page 1)

son why the amateur is going out. The amateur is being outclassed.

When important advertisers spend important money on the air for "time," they ask for names to occupy the allotted number of minutes. Names lend a distinction and weight to the advertiser's program that could not otherwise be gained. And none of them are adverse to paying the names their figure.

N.B.C.'s artist bureau, which shows a profit from commissions on all talent appearing on the company's air lines, is booking the cream of the show business for daily radio work. Amateurs haven't a chance to get by that barrier and remain untouched by coin.

If an amateur has ambitions he seeks an audition. If he also has ability, work will be forthcoming, but remuneration must accompany.

The biggest radio names on the air today are professionals on the payroll of advertisers to plug commercial goods and projects. When others become big enough they are farmed out to the commercials. That method places most of radio's stars dependent on non-professional lines of business for their incomes in the show business. It is another method for the public to contribute to theatrical coffers, besides through the box office.

If a radio amateur is good, he can't remain an amateur very long now.

Anders Randolph, "Son of the Gods," FN.

Frank Sheridan, "The Other Tomorrow," FN.

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15 YEARS AGO

(From Variety and Clipper)

Survey by Record & Guide, real estate periodical, showed there were 1,055 theatres in Greater New York, of which 750 were picture houses, 225 outdoors. This was a reduction from figures for year before. City building code had been revised, putting hundreds of shooting galleries out of business.

Anita Loos (still so unknown to fame that her name gets into type as Anita "Lees") is cited as the youngest scenario writer on the coast. Lived in San Diego.

Variety's coast correspondent, to drive home the point that there is big money in pictures, states that no less than six people in one coast studio have their own automobiles.

It was said to have been the worst circus and outdoor season in the memory of showdom.

Pearl White was the very first screen luminary to make personal appearances in vaudeville. Irving Cummings the first leading man to quit the studio for the stage. He left Los Angeles to take an engagement in one of Poli's stock companies.

Pennsylvania turned loose 467 inspectors to watch for uncensored film screened publicly.

Sudden stoppage of foreign film inspired the industry in the U. S. to throw a flood of re-issues on the market, most of them masquerading as new material.

H. B. Warner's first screen appearance was in "Lost Paradise."

50 YEARS AGO

(From Clipper)

Appearance in the States of Capt. Matt Webb, famous conqueror of the English Channel, put distance swimming on the map and overshadowed walking matches. Hans Tueleff, pro, and George Werhan, 250-pound New York merchant, engaged to swim from the Battery, N. Y., to Coney Island, 11 miles, for $500. Tueleff won in 4 hours, 3 minutes.

At the same time Capt. Webb himself lost a freak match with Capt. Bayton off Newport, R. I. Webb was required to swim 20 miles unassisted while Boyton went 25 miles in an inflated rubber suit, aided by a sail. Webb was taken out of the water suffering from a cramp and lost $500.

Speaking of endurance contests, Mike Donovan and W. C. McClellan, heavies, fought 92 rounds to a draw in San Francisco. Donovan continuing after his right was disabled in the fourth.

With the opening of the theatrical season, Clipper publishes a list of New York theatres, 28 in number. Twelve were dramatic playhouses, seven devoted to variety, and the others miscellaneous, including minstrel, opera and concert (these the famous Steinway and Chickering halls).

Two San Francisco gardens turned theatre with the absolute minimum of gate. Scale was 25 cents admission, for which one got five beer tickets. Full performance of "Pinafore" was given on a regular stage.

Freak baseball statistics in a game between Boston and Troy. In first inning visitors were retired after three pitched balls. Home team went out with six more balls. Nobody was late for dinner that evening.

Inside Stuff—Pictures

A. J. Balaban was the centre of a beefsteak evening in New York last week, attended only by Publix importants. Sort of official introductory by Sam Katz to the staff.

In the course of his remarks, Katz let the boys in on quite some important home office inside stuff.

Tampa, Florida, is putting on a campaign of exploitation and the railroads are running excursions in honor of the Henry King company now on location there to make "Hell Harbor," formerly known as "Out of the Night."

A pirate village is being erected at Rocky Point near Tampa where King, Lupe Velez, John Holland, Al St. John and other members of the cast and crew will be for two months.

Plenty whispering at Paramount when the first day following his return from New York, Jack Warner was a luncheon guest of Jesse Lasky and B. P. Schulberg at the studio restaurant.

Mainly a social affair, declared Lasky, adding that the only business discussed had to do with exchange of players.

One of the self appointed critics of Hollywood ran afoul when he misjudged the business ability of a foreign independent producer.

Critic voluntarily reviewed the producer's first feature and praised it highly. When the picture was later sold to one of the major producing and distributing organizations, the critic assumed his review was instrumental in bringing the deal about and sent a bill to the producer for $500. After the producer failed to recognize the demand the critic made another proposition stipulating he would be willing to step in and act as production manager and write all stories at the menial fee of $500 a week.

Producer, meantime, investigated the pest and found he had worked in the capacity of production advisor for many of the studios and lasted just long enough for each to find out.

Audience at the $5 top opening of the new Corona theatre, Corona, Cal., was disappointment when, instead of being shown the advertised Norma Talmadge picture, "New York Nights" with a personal appearance of the star, they saw "Three Live Ghosts," without Norma. Part of the disappointment was compensated for by the appearance of Al Jolson, Harry Richman and Clara Bow.

Joseph M. Schenck refused to permit the Talmadge picture to be shown because of remakes being due.

In an effort to impress members of the picture colony that the film fan magazines are either going screwy or high-brow in their attempt to secure something different in the way of feature material, questionaires for the drawing psychoanalytic portraits of screen personalities are being circulated among the screen credit personalities.

Questions are grouped in a series of 20 to determine the introverted and extraverted side of each player's life. Instructions at the bottom ask the person to answer by a code of numbers, evidently anticipating that if the interrogated were permitted to answer by comment it would urge them to kid it.

Speaking of costly studio "bones" recalls the recent financial and time disaster on a lot in the midst of a marine spectacle.

Intricate glass shot was all ready to be made. It had taken the artist a week to paint the miniature. Film's supervisor ordered the glass cleaned preparatory to shooting, and the guy who got the assignment was so efficient he scraped all the paint off. Another week before the shot could be registered.

Studios have their troubles with these football pictures. Besides the worry and work attached to making the contest appear on the level, the unit heads acquire headaches because of the pranks of the grid boys who have a habit of treating the occasion as a lark.

During the filming of one such feature the California membership representing one team discovered that backfield men on the other side of the line formerly played at Notre Dame. Motive sponsored some dynamic "gang" tackling and real action for the picture. But between "takes" the squad amused itself hurling tomatoes at each other, resulting in an order to the studio eatery that no more tomatoes, hard boiled eggs, or anything else throwable, be included in the box lunches.

A Rudy Vallee two-reeler (Radio Pictures) is reported finding little favorable comment. This short is preliminary to a full length RKO talker Vallee is now in on the Coast. There's a report RKO may withdraw the short and hold it on the shelf until after the full length shall have been released.

Publix appears to be ever on a man power hunt. It is said to have considered many theatre men, giving some until Jan. 1 to join the Publix. In each instance from reports care has been exercised in the negotiations not to disturb another organization through short notice.

Well known Coast director explained a $5,000 deduction on his income tax to Federal authorities as a bad debt.

Questioning brought out it was a bet made with a film producer on the probable sex of his first child.

Western Electric's first foreign replacement of a rival of equipment is in Tokio. The house happens to be run by one of Western's licensees, Paramount. Apparatus reported coming out is DeForest's.

Fox Coast theatre chain will experiment with radio entertainment outside the auditorium proper in the new Fox at San Bernardino, Cal., which opens Sept. 20. If satisfactory, loud speakers probably will be installed all along the line.

Idea is to entertain those waiting for seats. In the San Bernardino house radio horns have been placed in the upstairs foyer and in the rest rooms.

First National has tied up with Screen Secrets, a fan monthly, for a seven months' campaign beginning in November. The affair will be an essay contest with the brain cracker "Why Do You Want to Go to Hollywood?"

The two best scripts will get free trips to the company's Burbank studios and a week of hand-shaking around Hollywood. Present plans call for about 50 other prizes.

Victor Shapiro got himself on the black list of Oakland (Calif.) city editors for giving them the uplifted nose while officiating at the Gaynor-Peck wedding and turning the story over to the San Francisco dailies. The Oakland crowd is ferocious because it was a purely Oakland story and the wedding took place there. The story was run in Oakland, but all reference to Miss Gaynor's film connections was eliminated. Her picture, "Lucky Star," was at the T. & D.

How closely the electrics watch one another on talker installations, despite Papa A T & T, is witnessed by the way they read Variety. Radio was quick to remind that its own Photophone and not WE, is the equipment before and now in the 200-seater atop the Chanin building.

Inside Stuff—Vaude

When Hiram Brown of Keith's left the Coast last Wednesday, he is said to have received three wires requesting appointments upon reaching New York.

Each wire was sent by people connected with the Keith booking office.

Again there will be a three-generation act of the Morton family. In the new combination are Sam, the elder; Paul, the son, and Noami, the latter being Paul's 19-year-old daughter. Previously when the Mortons joined hands Paul was appearing with Naomi Glass.

Two champions were accidentally billed at Keith's, Milwaukee, last week, opening of the two-a-day vaude policy. Jim Corbett and Jack Dempsey were the champs on the same bill, some years apart in age but together for an impromtu bit on the stage. It was a good break for the house, though the Corbett appearance was a date shift, without thought of Dempsey.

With a majority of the current films having a revue aspect, quite a few of the vaude boys and girls are now in the money on the Coast.

Several agents have listed every freak act they can lay their hands on. One day last week an agent had calls for an "iron jawed woman," from First National; colored boy for jug blowing and an unicycle rider for M-G-M; saxophone player, male, blond, weighing at least 220, and a jews' harp player. The last item was the hardest to fill.

RKO is using an audible signboard in Los Angeles to ballyhoo "Street Girl" (Radio) first picture to go into the RKO theatre, formerly the Hillstreet, since it became a first run film house.

Board is 24-sheet size stationed at the corner of Vine street and Sunset boulevard, Hollywood. Board carries only the name of the picture and the theatre but a loud speaker attached gives a continuous ballyhoo, announcing the picture together with comments on the cast.

A decided shift to pictures as a preference in entertainment appears to be pervading Keith's, outside of its vaude booking dept. Vaude is abruptly cut off here and there so frequently on that circuit the comment is often heard that Keith's seems to be getting away from vaudeville.

It is said that one of the Keith bookers confessed he could not secure big time bills of the proper calibre for Boston, before that house (Memorial) went into pictures a week or so ago.

Keith's has the entire vaude of the country knocking on its front door. It seems a pity that the vaude condition should have been allowed to go that far in Keith's.

Ups and downs in the show business still has its parallels. A few years back a vaudevillian went out to Hollywood and established himself as a comedy picture producer of fair importance. He went along until striking a domestic snag that ruined his work and ultimately led to a nasty divorce scandal.

Downstream the ex-vaudevillian went for some time, eventually whipping himself back in shape and lining up with one of the major coast studios as gag man and comedy constructionist. This didn't last long and about a year ago he was again jobless. After trying to make a comeback in vaude as a last resort and failing, this chap now has gone to work for another comedy producer, also a former vaude performer, and is starting all over again.

Ted Sandwina, who fought in the semi-final bout at the New York Garden last week, is the 21-year-old son of the Sandwinaians, old time German acrobatic family. Though raised in Germany, where he became a champion boxer, Ted was born in Sioux City, Ia., while his folks were playing at the Orpheum. Mrs. Sandwina worked the day of the night the kid was born and returned after two days. Following the Orph, the troupe went back to Germany.

The mother returned to this country a few years ago with the Ringling show as Frau Katie, "the world's strongest woman," and remained for three years.

Ted was named Theodore Martin Sandwina after Theodore Roosevelt and Martin Beck, by Dave Beehler, his godfather. Beehler now is RKO division manager of Brooklyn, N. Y.

Inside Stuff—Music

Robbins Sentimental

Sentiment figures to a degree in Campbell-Connelly, British publishers, getting the foreign rights to Robbins' music catalog. Robbins shifted from Francis-Day after many years, figuring that Jimmy Campbell's "If I had You" which he gave Robbins for American publication gave that firm its pyschological start into what has proved to be in less than a year a sensational growth for Robbins.

At the same time Robbins tied up with M-G-M, which got the publisher current first ranking in song circles, but it was also the Campbell song (pop hit) that proved to Metro, Robbins was capable of producing a hit without a picture affiliation.

Fox and Music

Since the Warner-Harms deal, as far as known, the only song writers exclusively tied up to Fox now are Dave Stamper, Jean Schwartz and Bill Kernell, the latter on that lot before sound. Harlan Thompson could also be included, although a lyric writer and mostly handling scripts. Other than these men the Fox lot, where song writers but recently comprised the exterior and interior decorations, is officially bereft of exclusive tune explorers. Schwartz is a recent acquisition.

Walter Donaldson claims he is not restricted to turning out melodies for Warners but, like DeSylva, Brown and Henderson, can work for anybody—screen or stage—with Harms doing the publishing. Donaldson is at present concerned with a slight fade from the tee.

What Fox will do to correct its music shortage is a prime Coast question. Affiliate or to form its own publishing company is the problem.

Two and a half years ago, S. H. Kupfman, a layman, purchased a third interest in the firm of Spier & Coslow for $5,000, last week Sam Coslow and Larry Spier bought out his interest for $40,000.

During his partnership with the firm, Kupfman handled their finances. He will now retire from the music business.

Spier & Coslow are tied up with Paramount Pictures through the Famous Music Corporation, which receives 25% profit of profit until January, 1930.

Eastern musical director was recently sent to the Coast as musical supervisor of a studio. He was admitted to the local union as a guest conductor but the Coast musicians didn't seem to know enough to suit the outsider. So he started panning on the sets and going into personalities. Musicians kicked to union officials.

When the leader was told to stop his browbeating tactics he thought he was very much misused. And he told his story to the world in general. Union leaders state that if the leader doesn't undergo a change of heart his card will be revoked.

William R. Goodheart, New York manager for M. C. A., has sent a letter to every hotel in the south warning them against an imposter using the name "B. E. Wheeler," who has been making the rounds of

(Continued on Page 72)

Ray Comstock Asking $36,200 From J. J. Shubert—Partnership Losses

F. Ray Comstock filed suit in the Supreme Court Friday to collect $36,200 from J. J. Shubert.

Comstock claims that in 1912 he leased the Princess theatre at 104 West 39th street from William McDonald and the next year Shubert and he became partners in the theatre lease under an agreement by which the profits and losses were to be shared equally.

Comstock says he was to have exclusive management and $100 a week salary and also rent the theatre for productions in which he was personally interested.

The lease ran until June 30, 1928, when he said it was terminated. He claims the loss was $74,478, of which Shubert should pay half, $37,239, less $5,000 originally put in by Shubert, which is subject to a deduction of $500 for the discount of his note.

On a second claim Comstock says that in 1912 he took a third interest in the Managers' Production Co., in which the other equal partners were Archibald Selwyn and William A. Brady, and that Shubert then took half his interest. This venture had lost $20,713 when it quit in 1919, of which he demands that Shubert pay his share.

Cut-Rate Denials

The report some tickets for "Show Girl" at the Ziegfeld were in cut rates, brought a denial from Matty Zimmermann, manager of the Leblang office. The Ziegfeld office said the same thing.

It was ventured that some agency tickets might have found their way into the bargain office, dumped in by the premium brokers at the last minute.

2 Opera Co.'s in Bronx

Bronx will have plenty of grand opera this season, with two groups, each in possession of the Bronx opera house and Miner's America for week-end performances.

Theatres are near the Italian section. On Saturday nights, when the operas at both theatres are on full blast, streets and houses of the Italian community are deserted.

The groups may reach an agreement.

"Seduction"—No Bond

"Seduction," in rehearsal with Lon Berry as producer and cast waiving Equity bond.

It's due to open at a New York house three weeks hence, with exact lighting place indefinite as yet.

NOT DAVE BELASCO'S

An incorporation filed at Wilmington, Del., is listed as the Belasco Amusement Corp. of America.

David Belasco says he is not concerned with it. Capital is $500,000.

It is believed the names attached to the papers are the usual dummies, Allen B. Mager, Jr., Elizabeth Ferguson and Margaret Phillips, all of Dover, Del.

Fire Burns "Wild Birds"

A fire which occurred last week at the Reilly theatrical warehouse, on West 31st street, destroyed the lower floor of the building and a quantity of theatrical scenery. Much of the scenery ruined was of a miscellaneous assortment, but all of the settings for "Wild Birds," scheduled for production within two weeks by Henry Forbes, were destroyed.

As a result the show has been postponed until October.

Little Theatre Back

The Little theatre, operated under lease by John Golden, L. Lawrence Weber and F. Ray Comstock, has reverted to Winthrop Ames, its owner.

"Let Us Be Gay," Golden attraction current at the Little, will remain under a monthly leasing arrangement.

NEVER A MENTION

Participating in an NBC radio program Sunday night, George M. Cohan did not once mention his current Broadway show ("Gambling.")

George M. Finished his talk with, "Any dramatic critics listening in, please note that I haven't mentioned the American flag until now."

AUTHOR'S CAST OKAY; OUTWEIGHS PROMISES

A. H. Woods was victor in arbitration proceedings on complaint against the producer by Hale Hamilton, charging breach of contract when not spotting him in the lead of "Hokus-Pokus," currently in rehearsal.

Hamilton testified that Woods had reached a verbal understanding with him weeks before the show went into rehearsal that he would have the lead. Later he signed with Woods a blanket contract making no mention of assignment as to show. Hamilton went on that when he put in appearance for the reading rehearsal two weeks ago he found that George Grossmith had been assigned to the lead and he was offered a support part which he refused.

Woods testified that Hamilton's claims were correct even to the verbal agreement, but added that Harrison Orkow, author, had refused to okay Hamilton for the part, but did okay Grossmith. Wood's frank statement convinced the arbitrators there was no subterfuge. Woods' claim that his contract with Orkow called for the latter's sanction on cast upheld the producer.

Hamilton had asked only that he be restored to the lead of the show. This was denied by the arbitrators' ruling. Hamilton refused to accept a subordinate assignment in "Hokus-Pokus," but may be spotted in another Woods show.

HAMILTON WALKS

Hale Hamilton, signed by Al Woods for a part in "Hocus Pocus," left the cast when an arbitration committee ruled against his claim for feature billing in the show. The Woods office proved to the satisfaction of the arbiters that there was nothing in Hamilton's contract that called for his name in big type.

Piece in rehearsal, opens at Great Neck, L. I., Saturday.

Scranton, Penn's 3d City, Off Legit Route Sheets

Scranton, Sept. 17.

This city, third largest in Pennsylvania, is once more to be without legitimate road attractions this season.

The Academy, Comerford controlled, but leased last year by Jim Thatcher, will again house a Thatcher stock troupe, which opens next Monday.

The new $2,000,000 Masonic temple, with biggest auditorium in city, may be ready by November, but whether or not road shows will be booked has not been made known. Comerford once negotiated for the auditorium, but rent fixed was said to be too high.

JOE COOK'S TALKER?

Joe Cook may go into a talker. Pathe is said to be flirting with him.

If the deal is closed, Cook will reappear before the mike with his Broadway musical success, "Rain or Shine."

Marilyn Miller's Tonsils

Hollywood, Sept. 17.

Marilyn Miller is now minus tonsils.

Operation was performed here prior to her return east for a new Ziegfeld show.

Bergman Undecided

Leonard Bergman is undecided as to his future show movements.

It is reported that he has no intention of rejoining the Erlanger organization, which he left a couple of months ago.

DODGING GOETZ' SUMMO. BORDONI'S HEADACHES

Inside says Irene Bordoni is doing her hubby, E. Ray Goetz, a favor by staying away from his summons servers. It is reported Miss Bordoni is unwilling to go to court against him because she may be compelled to spill a lot of unsalted brifkbatz which feign would grace a feminine mouthpiece.

Miss Bordoni is now in Jersey where she scampered immediately following her arrival from the coast. There, across the Hudson, she is accomplishing the double aim of avoiding a summons from Goetz and rehearsing in "Paris," to open in Pittsburgh, Sept. 30.

Goetz cannot serve her in Jersey except to institute extradition proceedings, it is said, but by the time this can be accomplished Miss Bordoni will be far and away.

Goetz' persistence in trying to summons his wife to court may prevent the French actress from making an appearance on the opening night of her picture debut made for First National from her play, "Paris," scheduled to show at the Central, New York, early in October.

JEANNE EAGELS' RETURN TO HARRIS AND PLAY

Jeanne Eagels' Equity suspension has ended, with the star returning to management of Sam H. Harris. He will project her in current season in "Top o' the Hill," scheduled for rehearsal latter part of next month.

Miss Eagels' set down of a year after alleged unseeming conduct when on tour with "Rain" did not curtail the actress' earning power. She wiled away the period with lucrative vaude and picture contracts.

Miss Eagels is currently in pictures for Paramount and will have to complete her present film assignment before returning to legit under the Harris banner.

Warners and Woods

With A. H. Woods having what is perhaps the heaviest production schedule in his managerial career, it is understood the Warner Brothers are behind the Woods stage activities.

The deal runs to 12 Woods' stage plays.

Alice Gentle in Films

Alice Gentle, former opera singer, engaged by Warner Bros. on a term contract.

INEZ STAYS INEZ

Hollywood, Sept. 17.

First National's plan to change Inez Courtney's name to Pat is off. The Inez will stick for "Loose Ankles" and "Spring Is Here," latter picture going into production tomorrow (Wednesday).

Studio figures comedienne should hold on to the tag she carried in and out of show business.

DIRECTOR ACTING

Hollywood, Sept. 17.

Clifford Brooks, stage director, was discovered with an idle day or two.

So M-G-M put him to work as an actor in Ramon Novarro's "Devil May Care."

LINDSAY'S "FROLIC"

Hollywood, Sept. 17.

Earl Lindsay has moved over from Paramount to Fox, where he will stage the ensemble numbers for "New Orleans Frolic."

Lindsay is freelancing.

Wenger with Par

John Wenger, New York scenic artist, has left for the coast to join Paramount's art department.

Duffy's Second Stage Manager

Henry Duffy is to have two stage directors for his chain of stocks. Dickson Morgan, formerly stage director for the Wilkes' enterprises, will work with Ferdinand Munier.

Duffy recently purchased the lease of the Fulton in Oakland from George Ebey and is now operating two houses in the bay city.

A Play That's Late

They call it Queer Street—but it's only life doing a somersault on Broadway.

For years since he saw his first show he's been dreaming of the time when he would see his own play produced on Broadway—his name up in lights—and then, well, he figured he will have gotten somewhere.

And now his play is on.

It opened the other day in a suburban town. In about 10 days it will hit the Main Stem—and his name will be up in lights, but he will never see it.

For miles from Broadway he lies ill in a camp in the Delaware Water Gap, near Stroudsburg, Pa.

The irony of it all is that sickness waited until he had finished the play before overhauling him. He had spent his health trying to swim through the whirlpool of Broadway.

This play was his third effort. He has been writing since his college days.

His family was aware of his condition. They knew of his ambition, and though they entertained little hope for the success of the production, according to report, they gathered kin by kin and doled out a fund of $20,000 to put the thing over. They did this because they figured this would bring him a last bit of happiness.

The chap is David Davidson, Jr; the play is "Mountain Fury."

Anne Nichols' Schedule

Anne Nichols, who left the city to work upon a new play, has returned and production will start shortly.

Miss Nichols had planned a melodrama but her first try will be a farce comedy called "She Walked Home." Miss Nichols was highly successful at this type of play, prior to her "Abie's Irish Rose." Her "Just Married" ran for more than a year on Broadway. "Callahan," the planned meller, will probably follow the new farce, with "Abie's Children" also on the production list for this season.

Uncle Sam, Burned, Bows Out as Theatre Angel

Washington, Sept. 17.

Poli's passes next summer. That passing will close the government's only delve into theatre owning which resulted in the Shuberts getting the house for a net of $5,000 annually.

This was result of building inspectors telling government theatre had to be fixed or closed. Government said okay and then Shuberts fixed it up for their own use with Uncle Sam paying the bill by kicking back 80 per cent. of the annual rent each year.

Site will become a park leading to the new $17,500,000 group of government buildings.

Dorothy Hall's Short

Dorothy Hall, playing in "The Laughing Lady," at Paramount, has completed making a short at the Warner studio in Flatbush. It is "In the Nick of Time," by Edmund Joseph.

Others in the cast include Sidney Toler, Jimmy Dunn, Lucy Beaumont, Howard Buton, Andre Forrester and Bert Wilcox. Murray Roth directed.

Jetta Goudal's Sketch

A sketch for vaude is being prepared by Jetta Goudal. It's probably intended for the Keith time.

Miss Goudal was an ardent supporter of Frank Gillmore in Equity's recent and disastrous attempt to Equityize the Hollywood studios.

Staging "Jazz" Numbers

Russell Markert has been signed to stage the dances for the song and dance revue, "King of Jazz," talker which Universal is readying for Paul Whiteman.

William Kent will play the comedy role, Maxwell Arno of the Leo Morrison office handling the negotiations for the dance stager and the comedian.

ANTI-GILLMORE GROUPS MEET ON COAST

Hollywood, Sept. 17.

First move toward a conciliation between the two anti-Gillmore groups in Hollywood, both of which want local autonomy for Equity members here, was made Thursday at a meeting held at the Beverly-Wilshire hotel. Meeting was called by what is known as the silent group—prominent film players who were not in sympathy with Gillmore's methods and who remained inactive during the recent fight.

Gathering was devoted to a discussion of local autonomy and how it can be effected. No action was taken aside from the decision to hold further meetings to crystallize the autonomy sentiment among Equity members now here. General opinion expressed was that Equity members in Hollywood, under their own leaders, can accomplish all that Gillmore hoped to do without any fight.

Harry Caulfield, artists' representative associated with United Amusement Enterprises of Hollywood, who attempted to start an independent actors' organization, has abandoned his efforts in view of the autonomy movement now developing.

MINOR REMOVED FROM RISQUE SHOW BY COMM.

Los Angeles, Sept. 17.

Marjorie Montgomery, 17, was ordered to leave the cast of "Bad Babies" by Deputy State Labor Commissioner Lowy. Lowy revoked the permit under which she worked as a minor at the Figueroa Playhouse, and she was temporarily replaced by Dorothy Gould.

Order was issued under the California child labor law, which makes mandatory the necessity of a permit from the Labor Commission for minors who wish to work. Labor commissioners are empowered by this law to revoke the permit should they find reason to do so.

Commissioner Lowy decided the show was not the type of performance in which a minor should be permitted to work. Lowy stated that if the order were ignored he would issue a warant for the arrest of Miss Montgomery's mother, Mrs. Marie Cleveland.

Miss Montgomery, along with the other members of the cast, is due to appear in Municipal Court next week to answer charges of presenting an indecent performance, following the raiding of the show by local police.

Play goes into retirement Sept. 28.

Zelma O'Neal and Films

Hollywood, Sept. 17.

With enough picture work in view, Zelma O'Neal seems to be through with shows in the East. Last stage appearance is likely to be in "Follow Thru" out here. "Good News," which Miss O'Neal will do for Paramount, is slated for eastern production.

Miss O'Neal is under contract to Schwab & Mandel, and the fact that she expects to remain in pictures appears to bear out the reported but denied understanding between Par and the legit producers.

"CAPTIVE" ROW REVIVED

Minneapolis, Sept. 17.

The Horace Liveright office in New York has asked "Buzz" Bainbridge, of the Bainbridge Players, to poll local theatregoers on presenting "The Captive."

"Buzz" turned the letter over to Merle Potter, Journal drama editor, who published it in his columns. The result has been a heated controversy over the propriety of producing "The Captive" in stock here.

Askam in "Rose-Marie"

Hollywood, Sept. 17.

Perry Askam, in the coast production of "Desert Song," will be co-featured with Carlotta King in M-G-M's sound production of "Rose-Marie."

M-G previously made the picture as a silent.

Casters' Business Badly Shot, Landlord Protection's Sidelines

Casting is shot worse than it has been in years, with most of the casters branching out in one side line or another to keep on friendly terms with landlords.

Of over 40 productions thus far set on the new season production schedule, less than 10% of placements were made through casters.

Chamberlain Brown has been operating a stock in Greenwich, Conn., as a side line, and will also be in on a similar arrangement at the Gallo, New York. Murray Phillips has resorted to production avenues for maintenance of his casting agency, having produced "Freddy" at the Lyceum, New York, and also launching Glenn Hunter in "Reborn" in Baltimore next week.

Casters who have specialized on stock engagement placements and formerly had a lucrative business are now hit worse than the others, through the flop of stock, due to talker opposition.

A survey of the casting field showed 25 agencies, operating one way or another, but as things look not for long.

STOLEN TICKETS CHARGE BRINGS DAMAGE SUIT

An application was filed in the Supreme Court last week to compel the Sono-Art Productions, George W. Weeks, who was manager of the "Rainbow Man," picture when it was shown at the Selwyn theatre last summer; Leo Newman, ticket broker, and Samuel Dembow, an employee of the theatre, to accept service of a new complaint in a $15,000 damage suit by Sophia Civoru and Virginia Collins.

The plaintiffs are suing on the ground that they were thrown out of the theatre on the opening night after they had entered with two tickets purchased from Newman for $28. They said they were ejected when Weeks and others charged that the tickets had been stolen.

The attorney for the plaintiffs asked for the court order on the ground that the new complaint was being served pursuant to an order of Justice Valente and that the defendants were contending that permission to serve the new complaint was given only as against Newman whereas the plaintiffs contend that it affects all the defendants.

Two-Cast Loop Stock?

Chicago, Sept. 17.

Revival of dramatic stock in the loop through four shows daily offered at popular prices to meet picture-house competition is being planned by Bob Sherman, stock producer.

Two casts would be used and two matinee and two evening performances would be given under the plan. Sherman has enlisted Attorney Harry Munns to seek Equity's sanction of the plan. Munns pointed out that with two casts, as far as individual performance was concerned, Equity's requirements would be met and none overworked.

Judean Guild Starts With "Devil's Sabbath"

"The Devil's Sabbath," translated from the Yiddish by Charlotte Wells, has been chosen as opening play by the Judean Drama Guild which Hyman Adler is projecting.

The venture has the support of Lee Shubert, Daniel Frohman, Louis Bernstein, Rabbi Samuel Rabinowitz, Albert Von Tilzer, Rabbi Louis Gross and Isaac Landman, all of whom comprise the advisory board of the Guild.

The Judean Guild's purpose is to promote the best in Yiddish drama translated in English to be presented at a permanent New York stand, undecided upon as yet, with productions showing sufficient strength on the New York runs to be sent on tour.

The Guild is said to have the silent backing of wealthy business men favorable to its purposes, but not anxious to appear as theatre dabblers.

"The Devil's Sabbath" is reported a massive production of spectacular proportions and will be produced in New York in November.

BUGGE'S SHORTAGE LOSES MANAGER'S JOB

Minneapolis, Sept. 17.

W. D. Bugge, veteran auditorium and theatre manager and manager of the Minneapolis Auditorium since its opening nearly two years ago, has been suspended by the city council pending the outcome of charges by the state public examiner of irregularities in the handling of Auditorium funds.

It is claimed that Bugge failed to deposit certain receipts with the city treasurer or to account for them.

Called before the city council auditorium committee, Bugge admitted that he personally had cashed certain checks paid for some concessions at the Auditorium and did not keep book accounts of the transactions.

Bugge asserted, however, that he was able to account for all but about $200 and that he had spent that money and an average of from $50 to $75 a month from his own pocket to entertain persons to whom he hoped to rent the Auditorium. He said that everything he did was in the best interests of the Auditorium.

The city council chose Bugge from a large field of candidates. At the time he was manager of the St. Paul Municipal Auditorium, which position he gave up to come here.

George L. Adams, superintendent, has been made temporary manager of the Auditorium.

Band vs. Hammerstein

Arthur Hammerstein's decision to abrogate road tour plans for "Good Boy" has pegged him on the wrong side of a controversy with Eddie Mayo, who heads a harmonica band in vaude. Latter has filed claims against the producer for two weeks' salary. Mayo claims he holds a contract for road appearances in the Hammerstein musical.

Hammerstein's answer says he spotted Mayo with the original company for two weeks of its Boston run and that this contract abrogated the former, which was for road appearances. Hammerstein claims he had cleared the matter up with Lou Irwin, agent booking Mayo with Hammerstein.

Mayo filed his claim with Equity last week. Arbitration next week.

Stocks Don't Start

All the anticipated influx of new stocks for the first two weeks in September failed to materialize.

Some openings, but the number expected did not start.

Tent Stock Beats Tax By Spot on Town Edge

The Guy and Eloda Beach Stock company, unable to obtain a theatre in Muskegon as in former years, is meeting with fair success under a tent.

The company has shown for several summers at the Regent theatre, but when it turned over to the talkies the Schlossman company declined to rent to the stock.

Paul J. Schlossman complained of the stock's tent. The city commission placed a license of $25 a day on tent theatres. Guy and Eloda put up their tent just across from the city limits and has operated there without license.

Weather conditions have been favorable until recently and at most shows the tent has been filled.

Three-a-Day Stock

Spokane, Sept. 17.

The Maylon Players stock company will open their sixth consecutive season in Spokane at the Auditorium Theatre, Sept. 22.

The dramatic company will operate under a policy of 17 performances a week. Two shows will be given nightly at a top of 35 cents.

Will Maylon has engaged an entirely new acting company.

GINGER ROGERS

Now signed with Harry Ruby, Bert Kalmer and Guy Bolton, for the comedienne lead in their new musical. When at the Paramount, New York, the New York "World" said: "Ginger Rogers is the cutest little comedienne we have seen in a long time, and how she puts over a number is nobody's business."

Direction

RALPH G. FARNUM

1560 Broadway

FARNHAM'S AUDITIONS PUBLICITY SIDE-LIGHTS

Broadway must go to Chicago or Hollywood for its stage talent will be the publicity for the Ralph Farnham auditions in Chicago and Los Angeles.

Each will have its own local publicity pusher. In Chicago Albert Fuller, who wrote "Remote Control," will look after the Farnham stunt at the Apollo this Thursday (19) and Eddie Perkins will take care of it in the big paper way at the Music Box on the coast Sept. 23.

Farnham, the agent with ideas, left New York Friday, to be present in Chicago and look over the aspiring local novice talent. Farnham wants the people for musical shows forming in New York.

"INTERLUDE" KEPT OUT OF BOSTON BY MAYOR

Boston, Sept. 17.

If the mayor sticks by his proclamation, the Theatre Guild's "Strange Interlude" can't open here Sept. 30 at the Hollis, as billed.

When the mayor choked that one off, he kicked over a $20,000 advance sale with it.

There is a police censor here, the famed Casey. As far as the locals know the mayor acted on his own.

A couple of Guild fixers dropped in yesterday, but so far, nix.

"Interlude" is the O'Neil side line play. It has given the Guild its heaviest bankroll to date.

Shows in Rehearsal

"Maggie, The Magnificent" (Laurence Rivers), Cort.

"Button, Button" (Herman. Shumlin), Lyric Studios.

"Roundabout" (Theatre Assembly), Princess.

"The Love Expert" (Gustav Blum), Wallack's.

"Kansas City Kid" (Matthew O'Brien), Bryant Hall.

"Grist of the Mill" (Lewis Gensler), Forrest.

"Animal Crackers" (Sam Harris), Music Box.

"Among the Married" (Philip Goodman), Bayes.

"Seduction" (J. Von Barre), Lyric Studios.

"House of Fear" (Ray Productions), Waldorf.

"Escapade" (Hunter Williams), Lyric.

"Town Boy" (Charles Harris), Longacre.

"Her Friend the King" (Lawrence Weber), Morosco.

"Hokus - Pokus" (A. H. Woods), Eltinge.

"Week End" (Bela Blau), Craig.

"Legionaire Minstrels" (Jack Linder), Biltmore.

"Tin Hats" (Connolly & Swanstrom), Mecca Temple.

Future Plays

Herman Gansvoort is putting his **"Silver Swan"** into rehearsal this week.

Andrew Mack has written a play. Deals with a romance of the Virginias.

"Legal Practice," produced by Ashcraft Productions, had its initial performances at New Rochelle, Sept. 9-10-11. A. Raymond Gallo is managing.

"House of Fear," formerly "The Chair," goes into rehearsal this week with Jules Leventhal and William S. Birns as producers.

"The Fascinating Devil," by Myron C. Fagan and with Fagan producing, goes into rehearsal next week.

Schwab and Mandel will send out **"Good News"** for a third season with the new company in rehearsal this week. It includes Don Lanning, Sally Rand, Bob Carney, Jerry Downs, Holly Hall, Jack Inglis, Anthony Hughes, George Schiller, Gladys Hart, Ralph Sanford, Mickey Tripp, Valerie Blair. A second company of "Good News" will be sent out for short stand engagement by George Nicolai with latter casting and due for rehearsal next week.

Theatre Guild company taking **"Marco Millions," "Volpone"** and **"R. U. R."** on tour will have Sylvia Field, Earle Larrimore, Henry Travers, Ernest Cossart, Sydney Greenstreet, Helen Tilden, Teresa Guerini, Albert Van Dekker and others.

Cecil Lean and Cleo Mayfield have been signed as star for a new musical, **"Open Your Arms,"** which Lido Productions, Inc., will give immediate production. Piece is by George Stoddard and Jay Gorney and will be staged by Stoddard.

Lido Productions is a new producing group with Ed. Hutchinson as general manager.

George Kelly, playwright, has shuffled plans again and will not figure as producer of his new one, **"Maggie, the Magnificent."**

Instead he has placed the piece with Laurence Rivers, Inc., with latter already casting and production due next month.

"The Love Expert," by John Kirkpatrick, which Gustav Blum is producing, will bow in at Wallack's, New York, Sept. 23.

Cast includes Helen Holmes, Janet Merle, William Lovejoy, Lawrence O'Brien, Halliam Bosworth, Mabel Montgomery, Kenneth Duncan, Owen Cunningham and Anna Thomas.

"The Jazz Regiment," colored musical, goes into rehearsal next week with Sam Grisman as producer. The piece is a combo of musical and dramatic situations dissimilar from the usual colored musical revue.

"Jazz Regiment" is set to open cold at a New York house next month. Grisman will stage as well as being producer.

George M. Cohan's new mystery meller, **"Signed X. Y. Z.,"** will steer into Chicago instead of New York, as previously planned when in proper shape for a run. "X. Y. Z." was authored by Sam Forrest, general stage director for George M. Cohan, who figures as producer.

Leo Donnelly will stage "The Crooks' Convention," which Irving Lande is producing. It went into rehearsal last week. Donnelly last directed "Heigh-Ho."

"A Hundred Years Old," with Otis Skinner, will open at the Lyceum, New York, Oct. 1, under management of Chas. Frohman, Inc.

Rehearsals started this week at Hammerstein's of **"Woof Woof,"** musical, for production of which Bill Demarest and Bernard Lohmuller combined. Music by Rogers and Hart.

"How Come," musical, is casting and will reach production next month via Irving Kaufman. Goes into rehearsal in two weeks and opens out of town Oct. 14.

"Cortez," by Le Roy Clemens and Ralph Murphy, produced by Jack Linder, goes into rehearsal Monday. Lou Tellegen and Helen Baxter, leads.

David Belasco's "Virgin City," with 100 men and one femme, slated to go into rehearsal Oct. 28.

"Padlocks of 1929," the Tex Gulnan flop of last season, is now being prepared for the road by George Wintz. Larry Besson is doing the casting for the show, which goes into rehearsal Sept. 23.

"Headquarters," a new play by Hugh Stanislaus Stange, has been purchased by Walter Vincent and Alfred Aarons.

"Venus Victrix," by William Hurlbut, to be produced by Herman Gantvoort in November. Followed by "Our Wife," by Lyon Mearson and Lillian Day.

COAST STOCKS SPURT; SOUND FILM REACTION

Los Angeles, Sept. 17.

Legit stock has shown a brisk pickup since Sept. 1. These troupes may be in for one of their best seasons in a decade in the southwest. Four companies have already started, two more are scheduled to open within a month and plans are on to start half a dozen others by Nov. 1.

Situation is in marked contrast to early spring. At that time talking pictures had dealt the stocks such a jolt that by the beginning of summer most of the companies had folded. Since then, however, two factors have developed. Reaction fostered by the talkers which has led a lot of the hitherto silent picture fans into attending stage shows and the disappointment of the fans in listening to pictures run on wild cat or bootleg equipment.

Stock producers believe these two conditions have revived the evident demand for stock out here.

Glendale Players, first of the new companies to open the season at Glendale, Cal., are reported as ahead of any opening week in years. The Plaza Players, Sacramento, opened Sept. 15 and L. E. Anguish has taken over the Sutter theatre, that city, for stock, expecting to open this week. Howard Foster company opened at the Ivy in Belvedere, suburb of Los Angeles, Sept. 16.

David Callis, formerly with E. E. Horton in Los Angeles, will open at the Texas Grande, El Paso, Tex., Oct. 10, the first stock El Paso has had in five years. Norman Cannon is organizing a company for San Bernardino Oct. 15, while Hawthorne, Santa Ana, Riverside, Ventura, Santa Barbara, and Venice are expected to have stock companies by Nov. 1.

Compromise Iron-out Cleveland Labor Jam

Cleveland, Sept. 17.

Differences between local theatre managers and unions have been ironed out, with concessions on both sides. The Hanna, Shubert house, closed two weeks, will reopen Sept. 22 with "Red Robe."

Robert McLaughlin at Ohio (Erlanger) and Ansley Whittendale, Shubert rep., settled with Manus McCaffrey of the stage hands' committee in 10 minutes. Agreement makes Cleveland a seven-day town. While stage hands get increase of $5 per week, double time will be done away with on Sunday, meaning a saving to theatres.

Musicians' settlement was a harder nut to crack. Whittendale and McLaughlin dickered with Fred Zuck, musicians' Cleveland lawyer, for over two weeks. Union's first proposition was turned down by Whittendale, who made a counter offer of a 20 per cent. increase the first year and $3 per week more the second year. Zuck and McCaffery jumped to New York to arrange for better terms, but Whittendale received word his offer had been accepted.

While musicians receive this increase, local legitimate theatres, if forced through lack of attractions to remain dark, will not have to pay musicians as in former contracts for dark weeks. Also, after second week in May, musicians may be engaged to play for musical attractions only. Meaning that the same scale of wages will be paid after the second Saturday in May whenever the Hanna or Ohio need an orchestra for musical attractions.

New arrangement will enable the Hanna to remain open 52 weeks. Under the old contract, bringing a musical comedy to Cleveland was prohibitive on account of salaries paid to musicians.

PAULINE FREDERICK'S SHOW

Hollywood, Sept. 17.

Pauline Frederick will open at Santa Barbara, Oct. 1, in a new play, "The Queen Was in the Parlor." Following four weeks in San Francisco and six in Los Angeles, Miss Frederick will go to Chicago for a run.

Star plans to return here March 1 for a Warner picture.

TO REVISE "HARLEM"

"Harlem," which curtailed its run at the Apollo, New York, abruptly last spring, is due for revival by Edward A. Blatt.

The show rated a good chance, but was closed through strike of the Negro cast who demanded increases in salary.

5 Dramatic Hits in B'way's Group; Grosses Upward With Weather Break

Although there are a dozen openings on Broadway this week, the total attractions is one less than 40, the list being under normal for the third week in September. Weather turned last week, with a long heat wave broken, and grosses bounded upward, except for the weak shows.

Of last week's five premieres only one stood out—"Scarlet Pages." It got $19,000 at the Morosco. "Remote Control" was rated over $10,000 in seven performances at the 48th Street and has a chance; "Murder on the Second Floor," English, at the Eltinge, did not impress, and business after a Wednesday debut was not very good—about $5,000 in five performances; "Houseparty," at the Knickerbocker, was a disappointment and must move or close Saturday; "A Comedy of Women," added, started at the Craig and drew a general panning.

With "Scarlet Pages" there are five money shows among the dramas, topped by "Wise Child," capacity, $23,000; "Gambling" bettered $19,000; "Street Scene" and "Journey's End," both again over $17,000 and not affected by the new hits. "Bird in Hand" got $13,000; "Let Us Be Gay," $10,500; "The Commodore Marries" over $10,000 for its first full week, and improvement is looked for; "Soldiers and Women" picked up, quoted over $9,000, but a stronger pace is necessary; "Camel Through the Needle's Eye," $7,000; balance straggling.

Musicals

"Sweet Adeline" is a real contender for high money honors, getting capacity at $42,000 last week; "Whoopee" came back but grossed but slightly more; "Sketch Book," "Follow Thru" and "Show Girl" bunched at $33,000; "Almanac" jumped to $31,000; "The Little Show" went to a new record, nearly $26,000, over capacity; "Night in Venice" and "The New Moon" about $25,000; "Hold Everything" $21,000; "Hot Chocolates," $11,000.

There are seven new shows carded for Broadway next week: "Scandals," Apollo; "Sweet Land of Liberty," Knickerbocker, with the possibility of "Houseparty" moving from latter house to Cort; "Scotland Yard," Harris; "Subway Express," Liberty; "Many Waters," Maxine Elliott's; "See Naples and Die," Vanderbilt, and "The Love Expert," Wallack's.

"Great Scott" stopped at the 49th Street Saturday; house dark.

Engagements

Frederick Truesdale, "Button, Button."

Ethel Griffies, Walter Kingsford, Russell Hardie, "Criminal Code."

California Collegiates, "Fifty Million Frenchmen."

Joan Lowell, Charles Waldron, Madeleine Marshall, Thomas Donnelly, Marion Abbott. "Star of Bengal."

Ernest Milton, Sebastian Shaw, Ivan Brande, Margaret Delamere. "Rope's End."

Armand Kailz, "The Children."

Shirley Warde, Marion Barney, Frank Rowan, James Cagney, Joan Blondell, Mary Frey, "Maggie, the Magnificent."

Frances Johnson, Helen Spring, Leon Waycoff, "Seduction."

Walter Gilbert, John T. Doyle, Sidonia Corelli, Leneta Lane, "Sign X. Y. Z."

Paul Cavanagh, Phoebe Foster, "Scotland Yard."

Walter Connolly, Henry Hull, Blyth Daly, "Ladies Leave."

Claudette Colbert, Beatrice Herford, Roger Pryor, Pedro de Cordoba, Walter Dreher, Horace Cooper, Gertrude Chase, "See Naples and Die."

Bernice Claire, "Good News" (road).

Sylvia Field, Theatre Guild (road).

Erik Barbour, Beverley Bayne, Mary Morris, Frances Dade, France Bendtsen, "Escapade."

Walter Abel, Beatrice Hendricks, "First Mortgage."

Mary Young, Elinore Bedford, John Brewster, Eileen Douglas, Howard Claney, "Roundabout."

Barry McCollum, Jack Roseleigh, "Mountain Fury."

Earl McDonald, "Love Expert."

Eric Dressler, Richard Taber, Helen Flint, Elvia Enders, "Nigger Rich."

"MOON," $31,500, LEADS CHI, "JOURNEY" SMASH

Chicago, Sept. 17.

With 10 shows in the Loop, this town's show biz is settling down with perfect theatre weather. Of the newcomers, two seem set for hits, "Journey's End" and "New Moon," which beat its first week high by almost four grand. The class musical now leads the town in grosses.

The other musicals are dropping off. "Follow Thru" got slapped down to second place, losing more than six g's from high mark. "Pleasure Bound" weakining and losing ground steadily, now spotted on side street and nearing end of its stay. "Rain or Shine," in its second week, doing well for a low cast show.

"Kibitzer" is doing well, close to capacity. "Nut Farm," at the Cort, still surprising. Originally dated to leave end of August, will hold on until October. "Jade God," in the Playhouse, managed a good first week. Only thriller in town, and the fans gave it a break.

"Little Accident" came in with a big first night at the Selwyn Sunday, along with "Perfect Alibi," which relighted the Garrick same evening.

Estimates for Last Week

"Follow Thru" (Apollo, 5th week). Dropping off, now in second place after leading town; $29,500.

"Pleasure Bound" (Majestic, 12th week). Getting weaker. Two more weeks; $24,000.

"Rain or Shine" (Grand, 2d week). Show trailing the musicals. Not building; $23,000.

"New Moon" (Great Northern, 2d week). Picked up on second week, and now at the head of the parade. Doing great at $31,500.

"Kibitzer" (Woods, 3d week). Making real money; $18,500.

"Nut Farm" (Cort, 19th week). House is spotted ideally and has a clientele. Holding nicely despite competition, and to good profit at $7,000.

"Journey's End" (Adelphi, 1st week). A smash; turning them away. Getting $4.40 holidays. For six days cleaned up at $22,000.

"Jade God" (Playhouse, 1st week). Asking only $2.50 top, and got nice money for a low cost show in a small house; $8,000.

"Little Accident" (Selwyn, 1st week). Big class opening Sunday night.

"Perfect Alibi" (Garrick, 1st week). Came in Sunday night, giving town its second mystery.

"Black Crook" in Boston; "Follow Thru" $26,000

Boston, Sept. 17.

This week should mark the real beginning of the legitimate season with "Scandals" at the Shubert and "Great Day" at the Colonial new to town.

"Animal Crackers" (Marx Brothers) is due to follow "Scandals," and "The Black Crook" is booked into the Apollo next week. On the same date Fay Bainter in "Jealousy" goes into the Plymouth.

"Follow Thru" at the Majestic showed greatest strength last week, picking up as it went along, with "Jarnegan" at the Wilbur also getting stronger. "Skidding" at the Plymouth failed to click.

Estimates for Last Week

"Follow Thru"—Majestic (3d week). Strength developing weekly and good run sure; $26,000.

"Jarnegan"—Wilbur (3d week). Picking up; $10,000.

"Skidding"—Plymouth (last week) $6,000.

"Scandals"—Shubert (1st week).

"Great Day"—Colonial (1st week).

FRISCO GROSSES

San Francisco, Sept. 17.

"After Dark" at the Geary copped the cream trade among the legits, pulling better than $15,000. At the Curran, Belasco, Curran & Wiswell's Coast production of "Lulu Belle," with Dorothy Burgess of picture fame starred, hit close to $15,000 and needed all of it with its terrific overhead. Reviewers generally were lukewarm in praise, but sponsors optimistic for successful run.

Both Henry Duffy's houses suffered a slump. "Cooking Her Goose," in its final week at the Alcazar, did only $3,200, while Walker Whiteside in "The Arabian" at the President got about the same amount.

The Columbia with film, "Hollywood Revue of 1929," held up satisfactorily in second week, close to $13,000, but not hitting the b. o. mark set by "Broadway Melody."

Authors and Talkers

A pertinent point for stage and screen producers besides authors is the matter of the ownership of the dialog rights for plays made into pictures. The point has arisen frequently since the talkers went after plays. It remains unsettled.

Some dramatists insist the dialog rights belong to them and they will sell, regardless of the stage producer. The latter maintains his interest in all rights under the original contract continues into the dialog for talkers, as it did for any other unknown rights in connection at the time of the execution of the agreement.

Meanwhile the picture maker, when accepting or paying for the dialog rights to a play made as a silent or held only for the noiseless screen production, is never certain where he stands upon settlement. Usually he takes a guarantee of title from the seller, whoever it may be.

One reason or another always seems to crop up to prevent this point becoming tested. Usually it is the "connections" on one side or the other.

L. A. Grosses

Los Angeles, Sept. 17.

Business wasn't so bad last week with the arrival of the fall season. Not too good, either, but promising. Legit curiosity centered on young Doug Fairbanks in "The Youngest" and the result was the Vine Street only missed $7,000 by a couple of "yards." That's better than the house has done since last winter.

"Door Between" didn't start off any too well at the Belasco in doing $10,000 where the figure should have been three or four grand above that. Word-of-mouth and reviews favorable so reason for merely fair gross not clear. "Kibitzer" quit Saturday after three indifferent weeks, finishing to about $7,000. President held up with "The Sap," running a little ahead of its average last week for $5,900. "She Couldn't Say No" also held its head up at the El Capitan with about $6,500, and May Robson drew $5,800 on her initial week in "Rejuvenation of Aunt Mary" at the Hollywood Playhouse, distinctly satisfactory.

Harry Carroll's revue started Sunday night at the Music Box while "The Big Gamble" will go about one more week at the Egan after $850. "Bad Babies" gathered around $7,000 at the Figueroa Playhouse on cut rates mostly contributed by the visiting farmers drawn by the newspaper publicity on the police raid.

Edward Everett Horton may follow "The Command Performance" with a revival of "Vanity Fair" at the Majestic about Nov. 1.

Estimates for Last Week

Belasco—"Door Between" (1st week). Well regarded by patrons and press; reason obscure for the intermediate $10,000 start; stands good chance to improve.

Egan—"The Big Gamble" (4th week). Probably one more week before climax; $850.

El Capitan—"She Couldn't Say No" (4th week). Down about $300, but okay at $6,500.

Figueroa Playhouse—"Bad Babies" (4th week). Mostly cut rates for $7,000; few young people attending and mostly visitors from the plains, hills and farms; raid publicity the reason.

Hollywood Playhouse—"Rejuvenation of Aunt Mary" (1st week). At $5,800 nicely over normal biz here; May Robson drawing the elder generation.

Mason—"Kibitzer" (3rd and final week). Will quit after three weeks; plodded along without sparkling; $7,000.

President—"The Sap" (3rd week). No squawks at $5,900.

Vine Street—"The Youngest" (1st week). Doug Fairbanks, Jr., drawing; not very far from $7,000 which is above anything house has seen since winter show opened Sept. 10.

Capital Starts Dull

Washington, Sept. 17.

Business bad last week for season's opening at Poli's with "Luckee Girl." So bad that Billy House kidded about it from the stage.

Others get under way this week. National with "Front Page" and Belasco with "Candle Light." Poli's expected "Street Singer," but got an African hunt film instead.

CHORUS GIRL ADVANCES

Audrey Christie has jumped from the chorus to a principal and will go south with "Good News" in the comic role. Inez Courtney had it in the New York company.

Audrey is only 19. At present she is rehearsing the chorus gang for the southern company.

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

Admission tax applies on tickets over $3

"Alamac," Erlanger's (6th week) (R-1,520; $5.50). Hot wave broken with Broadway business bounding upward last week; revue is doing real business; up about $5,000 for a gross of $31,000.

"Bird In Hand," Barrymore (25th week) (CD-1,090; $3.85). Moved here last week after good run at Morosco; switch did not hurt, takings going to $13,000.

"Cape Cod Follies," Bijou (1st week) (R-605; $4.40). Independently presented; comes with a rep from New England summer spot; authored by Stewart Baird; opens tonight (Sept. 18).

"Comedy of Women," Craig (2nd week) (C-1,400-$3). An added starter last week; opened Friday; rated hopeless by first nighters.

"Follow Thru," Chanin's 46th St. (37th week) (M-1,413; $5.50). Riding along to fine attendance and consistently strong grosses; $32,000 or more.

"Fiesta," Garrick (1st week) (D-537; $3). Provincetown Playhouse moved uptown to this house with Michael Gold's play which was announced in Village several times; opened Tuesday.

"Gambling," Fulton (4th week) (CD-913; $3.85). First dramatic hit of new season; right up with leaders; last week best gross since starting; more than $19,000 indicated.

"Hawk Island," Longacre (1st week) (CD-1,019; $3). Another murder mystery; presented by new name, Thomas Kilpatrick; written by Howard Irving Young; opened Monday.

"Hold Everything," Broadhurst (49th week) (M-1,118-$5.50). Due to go to Chicago after two weeks more; could stick into December but route booked; over $21,000.

"Hot Chocolates," Hudson (14th week) (R-1,904-$3). Colored revue doing fairly well with average takings between $10,000 and $11,000.

"House Party," Knickerbocker (2nd week) (C-1,412-$3). Opened on excessively hot night, but got little trade thereafter; "Sweet Land Of Liberty" due here next week instead of the Liberty, latter house to get "Subway Express"; "House Party" may move.

"It's A Wise Child," Belasco (7th week) (C-1,050-$3.85). Got off to a great start and advance sales keep piling up, with capacity the rule; $13,000.

"Jerry For Short," Waldorf (6th week) (C-1,101-$3). Backers of this light gross show have a new one called "The House of Fear"; likely to follow in soon.

"Great Scott," 49th St. Was withdrawn last Saturday; played two weeks; house dark.

"Journey's End," Miller's (27th week) (C-946-$4.40). Not expected to be affected by new productions; English drama marches on at capacity gait; over $17,000.

"Let Us Be Gay," Little (31st week) (C-530-$4.40). Doing all right and is expected to last until first of year; business last week $10,500.

"My Girl Friday," Republic (31st week) (C-901-$3). Likely to leave soon; while not playing to real coin got by through small operating nut.

"Murder On The Second Floor," Eltinge (2nd week) (D-892-$3). English mystery play did not win the favorable notices expected; opened last mid-week, with result in doubt.

"Night In Venice," Majestic (18th week) (R-1,176-$5.50). Moved from Shubert Monday; revue has been doing around $24,000 lately; now in larger house.

"Nigger Rich," Royale (1st week) (CD-1,118-$3). Presented by Lee Shubert; written by John (Jack) Magowan; announced under title of "True Colors," opens Friday (Sept. 20).

"Philadelphia," Mansfield (1st week) (CD-1,050-$3). Presented independently; was first known as "Legal Practice"; written by S. John Park; opened Monday.

"Remote Control," 48th St. (2d week) (D-969-$3). One of last week's new shows figured to have a good chance; opened Tuesday and in seven performances bettered $10,000.

"Rope's End," Masque (1st week) (D-700-$3). Presented by Lee Shubert; an English play called "Rope" over there; written by Patrick Hamilton; opens Thursday (Sept. 19).

"Scarlet Pages," Morosco (2d week) (D-906-$3.85). Looks like the best of last week's arrivals; first matinee indicated draw possibilities and gross of $19,000 indicates success.

"Show Girl," Ziegfeld (12th week) (M-1,622-$6.60). Picked up nicely last week, when gross went over $33,000; may stick until Thanksgiving.

"Sketch Book," Earl Carroll (12th week) (R-998-$6.60). After another week will move to the 44th Street; revue holding to excellent takings, with last week $33,000.

"Soldiers and Women," Ritz (3d week) (CD-945-$3). Business better last week, when weather turned for a couple of days; takings claimed over $9,000.

"Street Scene," Playhouse (37th week) (D-879-$3.85). Nothing interferes with his standout from last season; sells out right along; $17,000.

"Strictly Dishonorable," Avon (1st week) (C-830-$3). Presented by Brock Pemberton; written by Preston Sturgess; opens tonight (Sept. 18); house formerly called the Klaw.

"Strong Man's House," Ambassador (1st week) (CD-1,200-$3). Presented by John Tuerk; written by Lee Wilson Dodd; well regarded at try-out; opened Monday.

"Sweet Adeline," Hammerstein's (3d week) (M-1,265-$6.60). Heavy demand in the agencies and nothing should stop this one going through the season; unquestioned smash even this early; $42,000, which is capacity.

"The Commodore Marries, Plymouth (3d week) (D-1,042-$3.85). Still in doubt, but may be one of those shows to develop by word of mouth; first full week over $10,000.

"The Camel Thru the Needle's Eye" (23d week) (D-914-$3). Two or three weeks more; has made money right along; lately $7,000.

"The Crook's Convention," Forrest (1st week) (D-1,015-$3). Presented independently; written by Arthur Somer Roche; mentioned for production last year by another management; opens tonight (Sept. 18).

"The Little Show," Music Box (21st week) (R-1,000-$4.40). Last week broke box office record of this revue, takings going to nearly $26,000; over capacity.

"The New Moon," Imperial (53d week) (O-1,446-$5.50). Should last until Thanksgiving and maybe longer; last season's standout operetta; around $25,000; "Tin Hats" the probable successor.

"The Street Singer," Shubert (1st week) (M-1,395-$5.50). "A Night in Venice" moved from here to Majestic; new show presented by the Shuberts; opened Thursday; very good reports from out of town.

"Whoopee," New Amsterdam (39th week) (M-1,702-$550. Best gross since resuming, last week's takings being $43,000, which nosed out "Sweet Adeline" for best money.

"Sea Gull," 14th Street; Civic Repertory Theatre opened season Monday.

"Sweethearts," Jolson's; first of Victor Herbert revivals; opens Saturday.

"Porgy," Beck; short repeat date before touring.

"After Dark," Rialto, Hoboken; revival; 41st week.

"The Black Crook," Lyric, Hoboken; revival revived before touring.

"Wise Virgin" Here

"A Wise Virgin," by Adam Gostony, Hungarian playwright and current abroad, has been acquired for American production by Lionel Hyman. The latter will make the adaptation and produce it in November.

Yiddish Stock

Ellis Glickman, Chicago Yiddish theatre operator, has engaged Samuel Goldenburg to head a stock at Glickman's Palace, Chicago, this season.

Fourth "Follow Thru"

Schwab & Mandel are organizing a fourth company of "Follow Thru" which they will send out on short stands heading for the west coast.

With four "Follow Thru" companies, one of "Good News" and three of "New Moon," firm has active start on the new season.

No Vaude at Canal

The Canal, New York, which Loew's will take over from Mayer and Schneider in two weeks, will not play vaude, but films only.

London as It Looks

By Hannen Swaffer

London, Sept. 6.

All the talk of theatrical English is still about the Shaw play, "The Apple Cart." There is nothing else much. It comes to the Queen's theatre Sept. 17, and everybody is wondering whether the tremendous publicity it obtained at Malvern will make all London rush to see how bad it is, or make all London stay away because people do not like risking their money on shows they have seen slated.

Shaw Does Not Hit Back

I have just received another proof of Shaw's tolerant mind and fairness in fighting. He has written to the "Sunday Express," in which I wrote a long attack upon his new play, pointing out a mistake in my article, but deliberately refraining from using the mistake, as most men would have done, as a weapon with which to destroy the whole of my argument.

In going back into his early days as a propagandist and pioneer, I said, among other things, that Shaw using the name of George Bernard once propagated Atheism at an open-air meeting of the National Secular Society.

Shaw replies that he "never preached heterodox doctrine under a virtually false name "and says that "The National Secular Society was resolutely anti-Socialist, and I was (and am) an extreme Socialist."

Wanted G. B. S. for Bradlaugh

"When its most famous president, Charles Bradlaugh, died and it was casting about for an alternative successor to G. V. Foote," adds Shaw, "I was invited to address it on the subject of Progress in Free Thought. I complied and my lecture threw the Society into convulsions precisely similar to those into which 'The Apple Cart' threw Mr. Hannen Swaffer three weeks ago. I was not offered the vacant presidentship."

Shaw, in replying, merely wishes, he says, to correct an error which might otherwise be copied until it became history.

He was certainly entitled, although he did not know the mistake was not mine but that of the compilers of papers referring to his earlier life as a Socialist, to slosh me and say, "Fancy a man as ignorant as that daring to criticise a play like mine."

But, no! He takes no advantage at all. By so doing, he proves once again that he is above the pettiness of which some people have always accused him.

Still, he has refused to debate his play with me in public.

Sinjun Has a Little Go

Now, St. John Ervine's championship of Shaw, and denunciation of me for daring to criticise that great man, has led to a great deal of talk. An anonymous writer in the "World's Press News" says, "This is a very piquant situation, for both Mr. St. John Ervine and Mr. Hannen Swaffer contribute to the same paper. It is to the credit of the 'Daily Express' that it does not seem to mind that one of its contributors should slang another."

This writer cannot understand the vehemence of Ervine's attack on me, which did not appear to him to be entirely due to a desire to promote the welfare of the nation as a whole.

"A line taken from the other criticisms suggests that Swaffer was nearer the truth than Ervine about Shaw's play," he goes on. "The truth is that a lot of nonsense has been written about Shaw in past years.

"Journalists have been either afraid to weigh him up, or incapable. Shaw is neither a profound thinker nor a good playwright. He is merely a superior kind of Swaffer."

He goes on to say that, in his younger days, if not now, Shaw would have been invaluable as a columnist in a daily paper.

How Dare I Roast Shaw?

"Swaffer has no special qualification as a dramatic critic for dealing with Shaw's plays," my secret critic goes on. "The intellectual gulf between them is too great. Shaw moves in a sea of ideas in which Swaffer is quickly taken out of his depth. Swaffer is very shallow.

"He talks glibly sometimes—not very often—about politics, life and death and such matters but always as an outsider. In the realm of abstract thought he is juvenile, like a small boy discussing something he has heard from his father."

Then he goes on to say that although I have a dry, sardonic humor of my own I am not a good judge of humor in other people. Yet this does not seem to handicap me as the dramatic critic of the "Daily Express," he thinks.

Why All This Fuss About Critics?

When Ervine accuses me of not being a good reporter, the anonymous writer in the "World's Press News" says this is unfair. I may be taken out of my depth, sometimes, he thinks, and I may allow my desire to be striking and bizarre to obscure my judgment, "but there is no journalist in the country with a keener or sounder news sense and no dramatic critic in the country who can convey the character and atmosphere and news of a play as swiftly and neatly as Swaffer can. Some of his dozen-line notices are models of intelligent and artistic compression."

There are other tributes to me in this strange article, and references to my imitators, but all this I tell you because I know you do like hearing stuff about St. John Ervine.

Why Ervine Made You Laugh

I must, however, drag him in just to show that this is not all about me.

"St. John Ervine is heavier metal altogether than Swaffer," says this writer. "His outlook is broader and his roots deeper, and at his best he can turn out notices very rich in philosophy, in soundness of judgment, in humor and in unconventional, vigorous writing, but he can also be dull.

"He will write at length the story of a plot and nothing in a newspaper is so dull as the story of a plot. Swaffer does not make that mistake. He hints at it in a line. That is enough.

"St. John Ervine's outlook is faintly mid-Victorian and his mind is not particularly resourceful, while his book reviews remind me of a butcher cutting off chops with a big knife."

In next week's "Bystander" I have a go at Ervine and challenge him on all sorts of things, but I would rather some of you Americans took him on. Irishmen rather bore me.

Edgar Wallace Cannot "Produce"

Now, I must hand you a bouquet. When Edgar Wallace produced "Brothers," a speak-easy drama, at the Adelphi, the other night, he merely proved again, what I've told you so often, that your American producers of melodrama are unrivaled in their business.

This was only unusual because Hartley Power kept on changing his clothes in the part of a pair of twins.

This sort of play is one that Edgar Wallace could have written in a couple of days himself, and much better. If it had been produced by an American, it might have been worth seeing. As it was, it was merely dreary.

Do not send any more of these I blame it all on you.

BABE EGAN

In Berlin

Doubling month of September Ambassadeurs Cafe and Kabaret De Komiker with her original red-headed girls' band from Hollywood. Each girl possessed of individual versatility has made the band doubly valuable in theatres and exclusive clubs throughout Europe.

Direction

Norman Jeffries, Philadelphia

Curtains for "Liberty"

"Sweet Land of Liberty," the new Philip Dunning show, opened in Newark, N. J., Monday night and was accorded 11 curtains at the conclusion.

The idea of a two-act drama seemed to work out well, first act running 54 minutes and the second three minutes more.

"Liberty," originally booked for the Liberty, opens at the Knickerbocker Monday. "Houseparty," which debutted there last week, is in doubt. May be moved to the Cort.

"HEIGH-HO" OFF

"Heigh-Ho," a revue sponsored by Arthur Klein and Terry Turner, was taken off last Saturday after two ragged weeks out of town. A number of changes in cast were tried but the result was unsatisfactory.

Last to go in were Neville Fleeson and Grace Hayes, but they stepped right out.

It is planned to put the show on again with no date fixed. It was booked into the Royale, New York, which gets "Nigger Rich" instead.

"Big Fight" as Film

"The Big Fight," Belasco show that erstwhile served Jack Dempsey and Estelle Taylor, has been purchased by James Cruze for pictures.

"Ringside," another fight play produced coincidentally with "Big Fight," was bought by Radio Pictures, but has not been film produced.

Salt Lake Stock

Salt Lake, Sept. 17.

Playhouse stock reopened Saturday with "Romance Ahoy."

In the company are Nancy Fair and William Eugence, leads; Sterling Ferguson, Sally Wall, Arthur Loft, Daisy Dell Wilcox, John Fee, Claire Sinclair, Eric North, Reger Le Fant, Dick Rowland.

Arthur Loft and Daisy Del Wilcox are the only remains of last year's cast.

Gaige Switches

"One Splendid Evening," the all-femme drama to be produced by Crosby Gaige, has been postponed until Oct. 15 for rehearsals. Script is being rewritten by the author.

"So Help Me God," by Maurine Watkins, to be produced by Gaige in conjunction with Alexander McKaig will go into rehearsal instead.

"June Moon" Reopens

"June Moon," Sam Harris production, by Ring Lardner and George S. Kaufman, taken off for revision after a summer tryout, reopens at the Belasco, Washington, Monday.

Comedy plot is based on the music publishing business.

"Vanities" Cast

Complete cast of Earl Carroll's "Vanities," in rehearsal this week.

W. C. Fields, Al Trahan, Jennie Blanchard, Joey Ray, Dorothy Britton, Vurcell Sisters, Dorothy Lull, 3 Bernett Boys, Arnold Glucker and Theodore, Enrico and Novelle.

Inside Stuff—Legit

June Walker and Geoffrey Kerr as leads by Edgar Selwyn for "Other Men's Wives."

The new assignment will be the second joint engagement of the couple since their marriage two years ago. They recently completed a road tour in Belasco's "The Bachelor Father."

The debut of Alexander Woolcott as Town Crier via WOR last Wednesday night at 7:30 o'clock while regarded as an experiment was considered such a success that his talk on the things literary and theatrical will be continued indef.

Woolcott for his initial talk was quite facetious and touched upon a number of dramatic incidents in an amusing way.

Efforts to have Lawrence Grant barred from the Lambs Club in New York, when he made his airplane trip east ahead of Gillmore, were made by Hollywood cohorts of Gillmore. Word leaked out that Grant was bearing an anti-Gillmore letter and two of Gillmore's supporters wired the Lambs asking that Grant be denied club courtesies.

Another wire also went east, signed by 47 Lambs in Hollywood, asking that the club be thrown open to Grant. Grant made the club his headquarters.

Playbrokers are digging up dramas as a result of talking pictures. With stories the chief problem, film producers with long memories are going away back for possible vocal product.

One broker states he has been selling plays for pictures so old that every tent show in the country has played them. Film makers buy them, change the titles and adapt them, only indication of the old play being the author's name sandwiched somewhere into the main title and then, often as not, discard them.

When one of Wintz' road shows was going into Toronto some time ago, he wrote ahead to a local reporter, asking him to handle the publicity for the engagement. The show arrived and got much newspaper attention. At the time the newspaperman was away in the north on an assignment.

When the scribe returned, after the show had left, he found in an accumulation of mail two letters from Wintz. One was the request for publicity and the other a note of appreciation "for his wonderful work" and a check for $150.

The show's featured dancer was a young Toronto girl and hot copy for the papers.

A report some time ago to the effect that the Shubert bankers had obliged the Shubert brothers to turn in the 10 per cent pass nick side money into the general funds of the Shubert business may have been in error. A more recent story is that the Shuberts are hanging onto that pass money themselves. It amounts to between $250,000 and $350,000 a season.

The Shubert brothers allege the easy dough goes into the Shubert Benefit Fund, the alibi for it for some years. There is even the question of income tax payment on the large amount, since the "benefit fund" is claimed to be for charity toward needy Shubert employees, although no one has ever heard of any Shubert employee receiving aid from that Fund. The few small loans made to actors from it have been covered by notes drawing interest at 6 per cent.

Procedure for the Shubert side dough is simple. When a pass for one, two or more is given, the holder presenting it at the box office must pay 10 per cent of the face amount of the free tickets. A standing gag with the Shuberts have been to give full boxes to a couple or trio on a pass to any of their many flops. That would call for a pass tax of at least $21.

Helen Hayes' expectant motherhood which became the principal subject of discussion in an Equity arbitration last week got more national publicity than any similar event, according to Deane Reynolds, p. a. for the American Arbitration Association, who has a book full of clippings and cartoons on the case.

Jed Harris started the controversy when he cabled from London that Miss Hayes' expected baby is "an act of God!" and that he was not responsible for the $2,800 in salaries claimed by the five actors in "Coquette" who held run of the play contracts when the show closed on the Coast July 20.

All the press associations sent advance and follow-up stories out on the arbitration case with more coming this week when the arbitrators arrive at a decision as to whether or not Miss Hayes' withdrawal from the cast of the Jed Harris show without notices entitles them to two weeks pay.

Biggest story sent out by the United Press was a feature for Saturday or Sunday release in which the opinions of priests, ministers and rabbis as well as child wefare workers on child birth as "an act of God," were quoted.

Although Harris has announced his retirement from legit production this season, his press agent, Dick Maney, saw to it that his gag cable and the events which followed during the Equity hearing reached the dailies and the press associations. Belief is general that Harris will gladly pay the $2,800 if so ordered by the arbiters and charge it up to publicity.

AHEAD AND BACK

For Theatre Guild productions:

"Caprice," Mark Barron ahead: Edgar Runkle, back.

"Major Barbara" and "Pygmalion," Wm. Kane, ahead; Charles Hunt, back.

"Marco Millions," "Volpone" and "R. U. R.," Alfred Head and Elmer Kenyon, advance; Herman Bernstein, back.

"Wings Over Europe," R. M. McGunigle, ahead; Herbert Farrar, back.

"Porgy," Lester Thompson ahead; John Yorke, back.

"Strange Interlude" (Judith Anderson), Bernard Simon, advance; John Stout, back.

"Strange Interlude" (Pauline Lord), Ned Holmes and Anne Ford, ahead; W. W. Warner, back.

Leases Princess

Theatre Assembly, latest of the arty subscription theatres, has taken over the Princess, New York, on a year's lease.

It will inaugurate tenancy latter part of the month with "Roundabout," in rehearsal this week.

Cast Changes

Walter Abel has replaced Reed Brown as the lead in "First Mortgage," first play by Louis Weitzenkorn, managing editor of "Evening Graphic." Piece, now in rehearsal, opens out of town in two weeks.

Carroll Ashburn replaces Walter N. Greaza in "The Crooks' Convention."

Walter N. Greaza, who played male lead with "Remote Control" on previous tryout jumped into the piece for New York opening last week when Frank Beaston, who had succeeded was stricken ill. Greaza will continue until Beaston is able to rejoin. Meanwhile he is doubling performances with rehearsals of "The Crooks' Convention."

Kearns' Coast Part

Los Angeles, Sept. 17.

Allan Kearns will do the Jack Haley part in "Follow Thru" out here.

Show is not yet completely cast and won't be until Lawrence Schwab arrives Sept. 27.

"Button" Comedy

"Button, Button," comedy starring Lynn Overman, went into rehearsal this week with Herman Shumlin as producer.

ENGLISH ACTORS IN GROUPS COMING OVER

Broadway is due for an English actor invasion the current season that will eclipse previous records, and despite Equity's anti-alien actor ruling adopted last year.

More than 500 English players are being imported by divers managements and without seeming fear of interference from Equity since whole companies are being imported intact.

Arch Selwyn, who made an interchange producing arrangement with C. B. Cochran, English producer, on his recent trip abroad, will bring over 200 English players in the various companies he will project on this side in association with Cochran. Gilbert Miller will also import quite a number as will other producers.

Equity's alien ruling as it stands only hits the foreign player as an individual and not collectively. It gives American managers the right to import entire companies as a unit and return them intact after American tours.

Another angle has it that the actors can be hired cheaper abroad, most being brought over on their prevalent London salaries.

Equity invoked the alien actor ruling in hopes of alleviating an unemployment problem at the time of its invocation, but it appears to have boomeranged according to the scheduled wholesale importations.

"Perfect Alibi" Razzed

Chicago, Sept. 17.

First nighters at the Garrick opening of A. A. Milne's murder play, "A Perfect Alibi," Sunday, disturbed the performance with catcalls and laughter.

In the second act most of the unpleasantness came from the gallery, but at the opening of the third act it spread to the more elite. Even catcalled the entrance of Vivian Tobin, whose performance was excellent.

Cast made an unfavorable acquaintance in the first act through inaudible dialog, chief of which was the murmuring, in strong British accent, of Philip Tonge.

Weber Takes Over Piece With William Faversham

Lawrence Weber has taken over production of "Her Friend the King," which previously folded in rehearsal under Morgenstern and Short when the latter producers failed to post Equity bond.

William Faversham star and original cast recalled for rehearsals. The latter includes Helen Freeman, Hugh Sinclair, Robert Noble, Charles Easdale, Catherine Kohler and Daisy Atherton.

Despite Weber's salvaging of the production Equity will prosecute claims against Morgenstern and Short for two weeks' salary for cast required under Equity's edict governing abandoned productions.

Morganstern's Bouncer

Equity had a note for $500 bounce back Monday. It was made out by W. J. Morganstern and endorsed by Antrim Short.

The note was in part payment of salary claims against Morganstern from players in "57 Bowery" and "High Pressure," a show that closed in rehearsal

When Morganstern and Short recently tried "Temperance Town," which blew at try-out, he arranged a settlement of the claims against him with Equity, paying $500 in cash and the note for the same amount.

"GREAT SCOTT" MELTS

There was one abrupt closing last week, "Great Scott" folding up at the 49th Street after two weeks.

Financial trouble indicated, Equity paying off cast from money on deposit.

It was reported the backers contemplate resuming next week.

"PASSION" REOPENS

Chicago, Sept. 17.

Fassnachts-Freiburg's Passion Play, reported stranded in Milwaukee last week, reopened Monday at Memorial Hall, Gary, Ind. It expects to continue its contracted tour through the northwest.

RITZY

Mrs. James K. Hackett has rented an apartment at 3 East 77th street. She was Beatrice Beckley, English actress, who played important parts on Broadway. Hackett, an American dramatic star, died in 1926. The son of James H. Hackett, also a dramatic star, he inherited a fortune under strange circumstances. He had been divorced by Mary Mannering, English actress, who starred on Broadway. Miss Mannering then became the wife and widow of Frederick E. Wadsworth. Wadsworth, a millionaire, left her a third of his estate. Hackett inherited, in 1914, $1,179,383 from a niece, Mrs. Minnie Hackett Trowbridge. This niece, considerably older than Hackett, had married, when 57, Francis E. Trowbridge. She made Trowbridge her heir, but he died, and her uncle, the actor, obtained the wealth. Hackett, in turn, left $273,300 to Beatrice Beckley, $146,231 to his daughter by Mary Mannering, Mrs. Edward Andrew Hunt (Elsie Hackett), $85,339 to the Actors' Fund, and $14,156 each to the Lambs Club and Equity.

"Best Friend"

Consuelo Flowerton, who has a bit in "Remote Control," was formerly a show girl in "The Follies." She divorced Dirk Fock, the Dutch orchestra conductor, father of her daughter, Nina. Fock then married Mrs. Editha Simonds, who had been Consuelo's "best friend."

Claire Luce in Drama

Claire Luce, formerly a dancer in "The Follies," makes her bow to Broadway in a dramatic role as one of the principals in "Scarlet Pages." She plays a cabaret girl who was adopted by a couple, and brought up as their own child. Oddly enough, Claire was adopted by a couple named Powers, of Rochester. Miss Luce married Clifford Warren Smith, divorced by Ardath Crane. Smith is a stepson of Newcomb Carlton, president of the Western Union Telegraph.

Claire's sister, Polly Luce, who has also turned from musical shows to dramatic roles, married Wilfred Trout-Beck, an Englishman. Elsie Ferguson, who stars in "Scarlet Pages," was in musical shows for several years, starting in the chorus of "The Belle of New York" in 1900. In 1903 she was in "The Girl From Kay's." So was Leonore Harris, now a dramatic actress, who attended the premiere of "Scarlet Pages." Miss Harris is in "The Murder on the Second Floor."

Getting Fun

Donald Ogden Stewart gets a lot of fun out of life. After meeting with success as a writer, he made a hit on the stage. Now he is acting in pictures, and will be seen in "Dulcy," with Marion Davies, along with E. H. Nugent, Franklin Pangborn and Raymond Hackett. His books include "Crazy Fool," "Perfect Behavior" and "Mr. and Mrs. Haddock Abroad." He was in "Holiday," in which Hope Williams was featured. His wife was also in the cast. They go about in the best society and are close friends of Mrs. Payne Whitney, one of the richest widows in America.

The Barrymores

Complications in the Barrymore family become more confusing. Mr. and Mrs. John Barrymore (Dolores Costello) are awaiting the stork. John has a daughter, Diana, by the second of his three wives, Blanche Oelrichs, who calls herself Michael Strange. Blanche had a son, Leonard M. Thomas, Jr., by the first of her three husbands. She divorced Mr. Thomas and divorced Barrymore before marrying Harrison Tweed. Thomas then married Mrs. Good Sackett. Tweed had been divorced by Eleanor Roelker, now Countess Palffy. Tweed has a daughter by his former wife.

Dolores Barrymore's sister, Helene Costello, who started in the chorus of Broadway musical shows and later got into pictures, is reported likely to marry Lowell Sherman. Lowell was divorced by Evelyn Booth and Pauline Garon, and was at the famous party which led to the downfall of "Fatty" Arbuckle.

Holtz's Fortune

Lou Holtz, who is expected to marry Frances Upton, has made a large fortune through real estate transactions, having bought and sold valuable parcels in various sections of New York City, including the Times Square vicinity. Although he is well paid for his appearances in vaudeville and picture houses, acting supplies a small part of his income.

Miss Upton, daughter of Frank Upton, New York policeman who became a detective sergeant, was

(Continued on page 73)

"Here 'Tis"

Yours Very Truly

LITTLE JACK LITTLE

Mr. Manager: Yours very truly is now appearing in the parlors of your customers via their loud speakers. Your customers are my boosters. They will boost your box office receipts.

Now is the time to book my open time. Correspond with me, 1238 Michigan avenue, Cincinnati, Ohio.

NO 'COQUETTE' DECISION UNTIL NEXT WEEK

Decision in the Jed Harris-"Coquette" cast arbitration expected to be handed down this week has gone over until next week. Mitigating circumstances involved is said to be responsible for the delay.

The matter concerns claims of cast members against the producer to recover two weeks' salary upon Harris abandoning road tour of "Coquette" when Helen Hayes, star, withdrew because of approaching motherhood. Most of the cast accepted the situation at face value but three, Charles Waldron, C. A. Smith and Andrew Lawlor, Jr., filed claims which caused Equity to send the matter to arbitration.

Abitration hearings were held last week. Harris, abroad, was represented by Joseph Bickerton, Jr., who cited the "act of God" clause of the standard Equity contract to substantiate his stand that Harris should not be held responsible.

Miss Hayes is the wife of Charles MacArthur, playwright, co-author of "Front Page," "Lulu Belle" and now in Hollywood doing scenarios. The happy event is anticipated next February.

Miss Hayes was compelled to withdraw from "Coquette" during the coast tour.

Author Prefers Charges Against Play's Producer

Dr. Charles L. Henkin whose play first called "Harpies" and later "Decision," was given a summer tryout by Robert Sterling, has brought charges against the producer before the Dramatists Guild. He seeks to have his play returned to him through arbitration.

Henkin claims that the producer failed to give him proper billing as a playwright and closed the piece before it was given a proper New York showing.

ERLANGER'S FOR R-K-O?

It is reported that Radio Pictures has practically completed negotiations to take over the Erlanger theatre, Philadelphia, and operate it as a two-a-day first run house.

First production reported to go in there will be "Street Girl," followed by "Rio Rita."

Literati

"'Variety' in the Red"

"'Variety' is in the red," observed Hy Daab when seeing Variety last week, with its first advertising pages in color advertising Radio Pictures' super talker, "Rio Rita."

Hy knew, for it was Hy who put Variety in the red. Mr. Daab is Radio's crack publicity man. It was he who inquired if Variety could print in color on a regular run (not an insert). For years Variety had consistently declined colored inserts, on the theory it wanted to be a black and white show newspaper.

When Hy mentioned a page or so in color in the regular run to the Variety bunch, they yessed him. Then, certain that that 25-year-old Battle Creeker cylinder at Rogowski's never heard of color, Mike McEvoy was called up. Just wanted Mike's negative, so Hy could be turned down, conscience clean. And Mike said yes, too.

That press is still shrieking at Mike and Variety, but it did a good job—the first time.

Hy seemed to know more about the press than the Rogowski's or Variety's mobs. He put in the bid for the first run and an exclusive if required for eight consecutive weeks for Radio Pictures or "Rio Rita" in color.

If that freak from Michigan can repeat weekly, Mike is going to give it another deck and a coat of perfume. And maybe a stitcher!

Even so at the most, it can take but eight pages in colors.

50-50

This is the way Sid Silverman, in L. A., will know he is now one-half owner of Variety. His father owns the other half.

Liveright's Firsts

A number of first novels by new and unknown authors are listed for fall publication, claims Horace Liveright, and his firm is still in the market for the product of literary beginners.

5-10 Mag Gag

The New Movie Magazine, which Woolworth has agreed to place on his dime counters, has all of the fannies worried. Some, including Screenland, are threatening to spend some dough and have bona fide writers supplant the gang of p. a. $$$ pluggers who have been paid for getting over their stuff incog.

The 5-10 mag is already bothering press depts. for a superabundance of stills and gallery stuff.

Incidentally, F. J. Smith, ex-right to Photoplay's Quigley, is the head film reviewer.

Ed Skelly in Pictures

Ed Skelly, New York newspaper man and nephew of Hal, has come to Hollywood to try his luck at writing for films.

He's reported to have practically closed a deal with Columbia.

Fannie's Other Side

Forthcoming issue of "Red Book Magazine" will have an article by Fannie Hurst on the talkers, from information gleaned by the writer while in Hollywood to aid in the filming of her story, "Lummox." In her piece Miss Hurst says that "the movies can't get any worse, so let's hope the talkies will make them better."

She is not averse to selling her stories for film purposes, however.

Sobel's Freedom

Given his freedom in conducting the Broadway column on the New York Evening Graphic, Louis Sobel is displaying individuality.

At first instructed, when the paper was under other direction, to ape his predecessor, Walter Winchell, Sobel suffered under that handicap, mentally and in his work.

"Moon" Theme Song

First book to have a theme song is "Moon Blind," by Ted Wilde, picture director and gag man. Wilde wrote the song himself and it bears the same title as the book.

Hayes in Hollywood

Richard Hayes, dramatic critic of the Seattle Times, is making his first visit to Hollywood. The Times has been one of the most enthusiastic newspaper boosters of the screen and its works.

Seldes' Range

Gilbert Seldes, the Evening Graphic's new drama critic, will shortly have a novel published by Little, Brown, "The Wings of the Eagle." Seldes writes all types of stuff, from fiction to highbrow essays.

Only thing he has not attempted as yet are the first-person confession stories which his boss, Bernarr Macfadden, likes best of all. Maybe Seldes has nothing to confess.

Missing Humor

They say that the reason why Thomas Masson's humorous column, "Short Turns and Encores," will soon be out of the "Satevepost" for good is Masson's recent magazine article (not in the "Satevepost") that Americans have no sense of humor.

George Horace Lorimer, it is said, couldn't see Masson conducting a supposedly humorous column after that admission.

Skirt Stuff

Pretty girl at the theatrical advertising agencies last week announcing she had been appointed to solicit amusement ads for the Daily Investment News (Macfadden's) and desiring information how to go about it.

Girl did not even know a show has a press agent.

Screen Fashion Monthly

A new monthly devoted to illustrated fashions of screen players is planned for this month under the title of "Hollywood Modes and Fashions." Published by Hollywood Fashions Publishing Co.

Resumes Interviews

Harry T. Brundige, of the St. Louis Star, returned to Hollywood after an absence of six months to resume interviewing screen personalities.

It's all for a series of picture features syndicated by the Star.

Author of "Ex-Wife"

Despite denial of Cape Jonathan and Harrison Smith, Publishers of "Ex-Wife," the erudite locals insist provokingly that the author of this anonymous best seller is Katherine Parott.

The book has been sold for pictures to Metro for $20,000, and the New York Daily Mirror has paid $15,000 for the serial rights. Ann Watkins paved the deal.

Racketeers' Diary

"The Diary of a Racketeer on Broadway," which Louis Weitzenkorn wanted when he was Sunday editor of the World for the metropolitan section, will run thrice-a-week in the Graphic, where Weitzenkorn is now editor.

The "Racketeer" series is the work of Lou Strauss, who formerly sold ads for Variety.

N. Y. Club Bldg.

Current issue of the "Three-Em Dash," New York Newspaper Club publication, contains a brief outline of a method for building and financing a new home for the club, similar to the National Press Club in Washington, to be located in the Times Square district. Plan calls for the office building to be tenanted by publishers, representatives, publicity agents and others connected with the newspaper craft, in addition to containing a suitable allotment of space for the club's headquarters.

Goddard Colony Idea

Gloria Goddard, novelist, has purchased a 200-acre farm near Delanson, N. Y., where she and her husband, Clement Wood, author of popular science books, will establish an artist colony.

When Edna Crosby Farrier, in charge of Lippincott's publicity, returns from Europe soon she goes over to G. P. Putnam's Sons in the same capacity.

McGraw-Hill, which junked "The Magazine of Business" recently, has decided to be represented in that field after all and has started a new mag, "The Business Week." Marc A. Rose is editor.

Having received 700 more votes than his nearest rival, James A. Trent, linotype operator, will be the next mayor of Knoxville, Tenn.

Fannie Hurst has no apostrophes on her typewriter.

Plays on Broadway

SCARLET PAGES

Melodrama in three acts presented by A. H. Woods at the Morosco, Sept. 9, with Elsie Ferguson starred; written by Samuel Shipman and John B. Hymer; staged by Ira Hards.

Laura Hutchinson .....Elizabeth Council
Frederick Stoner .....David Higgins
Mary Bancroft .....Elsie Ferguson
Leonard Barnes .....Donald McClelland
Robert Lawrence .....Robert Williams
Nora Mason .....Claire Luce
Mrs. Mason .....Jean Adair
John Remington .....Lee Baker
Richard Trainor .....J. Moy Bennett
Officer Callahan .....William Burnett
Clerk of the Court .....Archie Sayer
Carlotta Cordez .....Francesca Hill
Judge Graham .....John Costello
Nellie Burke .....Sue Moore
James McGowan .....Henry Pemberton
Thomas Britton .....Elmer Cornell
Sister Veronica .....Gilberta Faust
Valerie .....Lily Marne

A. H. Woods' managerial rep is based on his ability to select and produce successful melodrama. The old boy has done it again with "Scarlet Pages," a Shipman-Hymer work. The new play may not achieve quite the fame of "The Trial of Mary Dugan," but if not, it will at least make a creditable showing.

"Scarlet Pages" is blessed with a fine artist in Elsie Ferguson, whose modern Portia, Mary Bancroft, is the best and most pleasurable contribution she has offered Broadway in ever so long. Her presence in the play seemed as necessary as George M. Cohan's in "Gambling."

The presentation has been carefully executed, as was the selection of the cast. The orchestra pit is made over into wide steps and in the court room scene witnesses are called and go upon the stage from seats on the aisle. The jury is supposed to be out front, too. The court room scene is somewhat lengthy, but has its lighter moments as great trials commonly do. There were tears in the eyes of not a few auditors when the curtain dropped on the second act.

The play opens in the law office of Mary Bancroft, beautiful and a brilliant criminal lawyer. Nora Mason, has killed her father the night before. The girl, her mother and her fiance, Robert Lawrence, beg that she take the case. Nora, however, will not tell why she did the deed, until Miss Bancroft threatens to walk out. Nora then scribbles the reason on a piece of paper.

The defence is justifiable homicide and self defence. Nora has been insistent that she hide the motive, not wanting to further hurt her mother. She was a girl in the Hellbound night club and is painted as a common gold digger by the district attorney. She admits getting money from chumps, but is as insistent she is a "good girl." It is when the prosecutor brings up Nora's claim that her father tried to attack her, that a wail from her mother tells the fact that the murdered man was not Nora's father. Mrs. Mason testifies that Nora had been adopted from an asylum.

When the records of the institution are offered as evidence, the prosecutor asks the court that they be withheld. He has learned that Mary Bancroft is the girl's real mother. The attorney for defence then reads the asylum entry, learning for the first time that Nora is her own child, but insists the facts go into the trial record, even though it means the sacrifice of her career. In the final act Miss Bancroft pleads that Nora be given over in her care, that she may be educated and taken away from the sordidness of the night club. Nora refuses to leave her foster-mother, but there is a promise that that might come about through the influence of Nora's sweetheart.

"Scarlet Pages" has the "Madame X" theme and there are ideas from several other great dramas of other days. The impressive performance of Miss Ferguson should make for a strong feminine draw which figures to make the play a cinch.

Robert Williams, who was a successor to the late Rex Cherryman in "Mary Dugan" does much to make "Scarlet Pages" enjoyable. He is a picture operator and in love with Nora. His manly manner and eager youth should make him a favorite. Claire Luce, however, is really the runner-up to Miss Ferguson. This girl with the sweet face, taffy hair and shapely form used to be a Music Box dancer. She has dramatic ability as first shown in the London company of "Burlesque" last season. Smart kid. Lee Baker, very good as the district attorney with a yen to wed the clever Mary. J. Moy Bennett, William Burnett, Archie Sayer, Francesca Hill, John Costella, Sue Moore, Henry Pemberton, Elmer Cornell and Gilberta Faust were witnesses in the court scene. White haired David Higgins had a minor part, too. Jean Adair okay as Mrs. Mason.

Nothing to worry about in a business way over "Scarlet Pages" despite the number of plays with or about murder this autumn.

Ibee.

COMEDY OF WOMEN

Comedy drama by Leo De Valery produced by De Valery in association with Edward Elsner at the Craig, Sept. 13. Staged by Elsner. No one starred or featured.

(Order of Appearance)

Evy .....Hilda Heywood Howe
Julia .....Ethel Allen
May Wilson .....Ruth Fallows
Mrs. Blanche Potter .....Jane Allen
Pierre Preval .....Leo DeValery
Carmen Rodriquez .....Jean Downs
Mrs. Van Kerkelaer
Theresa Maxwell Conover
Alice Elliott .....Mary Hayes
Hortense Smith .....Madeleine King
Miss Edwards .....Ethel Mason
Mr. Elliott .....Leslie T. Peacocke
Prince Paoli .....John Buckler
Dolores .....Marion Steeve
Mabel .....Margaret Collins
Aphrodite .....Elizabeth Day

This stage baby will never reach the adult stage. That was the prompt conclusion long before it had prattled and talked itself into a state of exhaustion.

It was written by De Valery with De Valery as the principal actor. And De Valery not content with giving himself some of the longest winded lines ever spieled on any man's stage was a human gas filling station for the other characters.

The audience for the most part was kind and especially so to a flow of stage gab that must have left the players breathless from rehearsal before they parade at the Craig.

The playwright-actor-producer De Valery even went to the opening barrier on Friday the 13th. Yet the frost cannot be blamed on the 13th.

The cast floundered in a maze of talk that sunk the De Valery comedy early in the evening. It talked itself to a shadow. The show may attempt to run on through its apparent low budget, but it's doubtful if the returns will be sufficient even to sustain a co-operative acting plan.

Not a standout in the cast. That alone is an unusual thing in a new Broadway show. Some of the first night critics were there and how they must have suffered.

The play deals with a great lover type of man writing a play. He is visited by a score of women, all in love or who have had intimacies that furnished De Valery with the endless talk for his piece.

Blondes or brunettes, it made no diff; one even came on a fast boat from Spain and another from Yuma, Ariz., to plead with this day and night worker in the land of the eternal feminine. He met them singly and collectively got kisses and embraces and even was bawled out. Yet this man of affairs with women went right on with pretty speeches that captivated 'em. All varieties of chatter, even slang, spoken by a musical comedy star with little personality, but a shape that caused gasps when the gal from the land of olives and toreadors stripped her of her outer garment.

Mark.

REMOTE CONTROL

Three-act melodrama by Clyde North, Albert C. Fuller and Jack T. Nelson, staged by Clyde North under the management of A. L. Jones and Morris Green. Single set by Henry Dreyfuss. At the 48th St., Sept. 11 at $3.50 scale.

Walter Brokenchild.....Walter N. Greaza
Dorothy Doyle.....Louise Barrett
Ralph Shugart.....Hobart Cavanaugh
Helen Wright.....Patricia Barclay
Charles Golden.....Arthur Pierson
Moran.....William Foran
Bert Rupert.....Donald Kirke
Doctor A. P. Workman..Edward Van Sloan
Agnes Joyce.....Consuelo Flowerton
Betty Blair.....Alice Davenport
Lorraine Winthrop.....Mimi Lenmann
Beatrice Allen.....Raleigh Kennedy
May Prescott.....Audrey Berry
June Carter.....Claire Nolte
Pete.....George Leach
Joe.....Michael Markham
Ed.....William Honohan
Jack.....Dave Abrams
W. L. Oakwood.....George Lessey
Sergeant Devine.....Lawrence Leslie
Burke.....Harold Woolf
Slattery.....James V. Nolan
Professor Murrey.....Al Ochs
Ruth.....Polly Clarke

Trick melodrama, obvious in mechanics and device, but with a few effective theatrical moments. Good for the subsequent stock trade and with distinct possibilities for a film, but for Broadway at $3.85 limited to moderate stay helped by the cut rates.

The play is the grand old game of hide and seek between playwright and audience, leading in the end, of course, to the most inconspicuous character as the arch-criminal, leader of a Chicago yegg gang and the guy who fired the fatal shot in the dark.

The whole action takes place in the studio of a broadcasting station, single set that didn't cost much. Out of some 25 characters seven or eight figure as important.

Action opens with the trick scheme of a dark stage and utterly dark auditorium and most of the tense situations take place in the same atmosphere, lending something of a thrill. Not a very subtle idea, but effective for the clientele the play aims to please. Comedy is on the same literary plane. This mid-week crowd responded swiftly to such episodes as the familiar radio announcement of "When the long musical note sounds it will be 12 seconds after 8.55, central standard time." In like manner laughs echoed to such witticisms as "She has an attack of vertigo." "Where did she go?"

Staging works terribly hard for "atmosphere" through the stilted and long drawn out verbiage of the announcer, played by Walter N. Greaza, pinch hitting for Frank Beaston (out from the opening through illness) and playing the part in the manner of a mid-western stock actor. Role is a difficult one to get over. It has comedy angles blended with the play's leading love interest, and Greaza is far from making a good blend. Character's name is Walter Brokenchild, play on the name of Norman Brokenshire, announcer on the Columbia System.

Brisk opening has a girl tap dancer broadcasting, in the studio atop the Potter Hotel, Chicago. Flock of Junior League girls, rehearsing in the hotel ball room for their annual revue, are brought in for a stunt while Dr. A. P. Workman in the darkened room is giving his spiritualistic seance through the mike. The "Ghost Gang" of bank robbers pick this minute to hold up the studio for the Junior Leaguers' jewels.

Police go to work on this new angle of the Ghost Gang's activity, the gang having cracked a bank every night in the vicinity of Chicago and defied pursuit. Suspicion points in turn to the spiritualist, to the house detective and to Brokenchild, as accomplices. Next night the same spiritualist is broadcasting, again in the dark and is about to give the name of a certain town (police believe the Ghost Gang is sent to a job by radio tip), when a shot in the dark leaves the spiritualist dead. Lights up and chase begins all over for the mysterious marksman who must be among those present. Game of literary tag goes on for another act, until a member of the Ghost Gang itself who was listening in for instructions and heard the shot, crashes the studio and reveals the whole works.

Play is spotty in interest. Trivial and tiresome scenes take the edge off the punch situations and throughout the stage mechanisms work in plain sight. Lawrence Leslie does nicely as the rough and tumble detective; Hobart Cavanaugh has his moments as the comedy control room operator on the make for any petticoat that drifts by, and Edward Van Sloan does convincing bits as the spiritualist. Rest of the cast is made up of just fair performers who have been conscientiously drilled.

Rush.

PHILADELPHIA

Melodramatic comedy in three acts by S. John Park; presented Sept. 16 at the Mansfield by Ashcraft Productions; staged by the author.

Ellis Haywood.....J. P. Hopkins
Sadie Watkins.....Kitty Robinson
John Bradshaw.....Jack Motte
Slicer.....Tewks O'Dare
District Attorney Jennings.John A. Bennett
Robert Crawford.....Walter Regan
Mrs. B. J. Miller.....Lita Torgerson
Nellie Densford.....Eleanor Hayden
Inspector Brennan.....Walter Ayers
First Aid Hospital Interne...Del McDermid
First Detective.....Ralph Morehouse
Second Detective.....Frank Lengel
Judge Densford.....William Walcott
Coroner.....Ernest Pollock

This melter aims at satirizing the alleged affiliation between gangland and the law, or rather, its officers, prosecutors and attorneys. It seemed a very uneven play, jumbled somewhat, and gave the impression that its chances are dubious.

First title was "Legal Practice." The change to "Philadelphia" was probably made because an investigation over there connected a number of the police with the pay-off system of the beer runners. Right now Philly has the lid on tight.

What story there is is told in the law office of John Bradshaw, whose junior partner is Robert Crawford, out of college two years. The youth had bought in for 25 grand, but had received only a stipend in earnings, because the senior partner was under cover with most of the coin that came in, claiming many cases were for charity. Crawford starts to realize the type of man Bradshaw is when the latter accepts the wrong end of a divorce case.

At the curtain Bradshaw is disclosed in conference with the district attorney, to whom he offers $10,000 to withhold evidence against a killer who is at the moment on trial for murder. The gang had slipped Bradshaw 20 G's for the fixing, but the lawyer decides he won't part with it, and the man is convicted. Slicer, a crook, crashes his way in and demands the return of the coin. On meeting a cool refusal he shoots Bradshaw.

Crawford, rushing in, corners Slicer and arranges to defend him. The young attorney appears to have changed his views about practicing law on the basis of right and equity and frames a self-defense story. Police inspector and two bulls arrive, and there is an investigation. The inspector, once a ward heeler, is rough, but calms down upon learning that Nellie Densford, Crawford's fiancee, is the daughter of Judge Densford.

There is a suggestion of the third

CHICAGO HERALD-EXAMINER
Aug. 11, 1929
By Ashton Stevens

Ashton Stevens sees "Follow Thru" and finds God's greatest gift to man in golf show—she's Olive Olsen, the richest find among the double O's of the seven arts.

She is the by no means infantine nor beautiful Olive Olsen, and perhaps the richest find among the double O's of the seven arts since Odd McIntyre.

Miss Olsen is God's greatest gift to man, a downright funny girl who looks and acts as though she would rather be May Irwin or Marie Dressler than Ethel Barrymore or Helen of Troy.

There are some swift and comely scenes in "Follow Thru" and many a teasing tune, but if and when I return to behold its second half, the Messrs. Schwab and Mandel can charge the pass to little Olive Olsen.

CHICAGO EVENING POST
July 30, 1929
By C. J. Bullitt

The plot is pleasantly alluring in itself, but it serves its main purpose, as revealed at the Apollo, in bringing onto the stage often a good-looking blonde by the name of Olive Olsen—a name we couldn't find after the show in the electric lights out front. Where Olive has been keeping herself all our young life we don't know, but we do know that hereafter when we see her name in the advance press dope for a forthcoming show we're going to get a lot more excited than we did over Al Spink's mimeographed sheets telling "Follow Thru" was about due.

Miss Olsen plays the girl friend of the heroine, and she's a girl friend worth anybody's having. She's not only loyal to the last ounce of her not so many pounds in the plot, but the audience, a minute after her first dash onto the stage, fell in love with her, and watched for her eagerly thereafter. They kept encouraging her, until Olive got on her mettle and stopped the show in a number called "I Want to Be Bad," which is the "Varsity Drag" of this new Schwab-Mandel operetta. Miss Olsen has everything—good looks, light feet, pleasing vocal chords and a contagious sense of fun.

CHICAGO TRIBUNE
July 30, 1929
By Frederick Donaghey

"A tireless soubrette is Miss Olsen, who by 11:00 o'clock is easily the favorite of the audience. Her antics at times suggest a close study of the late Eddie Foy—although she patently isn't old enough to have seen that well-remembered clown when he was most antic—and at times a deep-seated faith in Miss Fannie Brice; but she is amusing for her own sake, and is, besides, a capital dancer."

OLIVE OLSEN
FEATURED COMEDIENNE WITH SCHWAB & MANDEL
"FOLLOW THRU" CO.
Now APOLLO THEATRE, CHICAGO, Indefinitely

CHICAGO EVENING AMERICAN
July 30, 1929
NEW COMEDY STAR PROVES SENSATION AT APOLLO
By Frederick W. M'Quigg

A newcomer is the sensation of the opening of the 1929-30 show season. Olive Olsen stops the musical slice of country club life parading across the boards at the Apollo theatre which Schwab and Mandel present under the title of "Follow Thru." She is quite the funniest song and dance comedy artist seen in many a day. At her peak, singing "I Want to Be Bad," she makes you think of Fanny Brice at her best. That is when the big first night crowd made her come on again and again. Right there this good-natured spoofing of the club and pellet pastime registers as a show worth while. Where does Miss Olsen come from? Gossips in the foyer report she has been in a burlesque tab show. Small wonder that these shows run through for midnight performances.

CHICAGO DAILY NEWS
July 30, 1929
By Amy Leslie

True, there is nobody with a big name, but nobody could be found with a big name who would be half as fiery and irresistible as a little Swedish girl named Olive Olsen with hair as gold as Lillian Russell's and fun as rowdyish and noisy as Fanny Brice's in its heyday. Little Olsen made a couple of big hits.

CHICAGO HERALD-EXAMINER
July 30, 1929
By Ashton Stevens

"If you feel that your stance is wrong to deliver your golf club's champion 'wise-crack' of the season, or that your swing is off on contemporary tasteful tunes, see 'Follow Thru,' which came to the Apollo last night.

" 'Follow Thru' has the pep and youth of 'Good News,' the 'hell-th and vigor' of Olive Olsen, the personality-ful comedienne who stole the first act, and just about anything else you want! Here's a show that gives song and dance a new meaning.

"Olive Olsen, who scored five encores with 'I Want to Be Bad,' puts more comedy into golf than the combined efforts of Chicago's locker room champions in July and August."

CHICAGO JOURNAL OF COMMERCE
July 30, 1929
By Claudia Cassidy

". . . A blonde with a Frances Williams haircut and John Held, Jr., knees goes through 'I Want to Be Bad' with all the gusto it takes to stop a show and threaten to keep it stopped all evening."

degree. Lighter moments come with the arrival of a hard-boiled hospital interne and a sanctimonious but larcenous coroner. Latter finds $20,000 in Bradshaw's bill-folder. Young Crawford suggests this be cut up, half for himself and the balance to the inspector and coroner. As the dough is cut, it is found that Bradshaw isn't dead—he is wearing a bullet-proof vest. He demands the return of the money with "you louzy crooks," the second act gag curtain line. The procedure seemed out of order, all taking place while the supposed murderer is sitting in a chair with the cuffs on.

The higher-ups of the gang are known by letters, the leader being called X. Bradshaw is known as Q. Third act has Bradshaw demanding hush money from the inspector and the coroner and claiming to have plenty on them in a private file. The junior partner suddenly turns on Bradshaw and threatens exposure and an investigation, taking away the private file. The judge who had been summoned by his daughter is left alone at the close, and the identity of the man X is then disclosed via a phone order. Not so clever, these crooked legal fellows, if that's what's going on.

"Philadelphia" is an idea, but is not well worked out. Doesn't seem to be a play at all. Though the cast is balanced, the actors are hardly distinguished. Little chance for agency buy. Cut rates. *Ibee.*

Murder on the 2nd Floor

Melodrama in three acts. Presented by A. H. Woods at the Eltinge Sept. 12. Written by Frank Vosper. Staged by William Mollison.

Hugh Bromilow.....Laurence Olivier
Lucy Timson.....Viola Lyel
Sylvia Armitage.....Phyllis Konstam
Joseph Reynolds.....Charles Brown
Mrs. Rose Armitage.....Florence Edney
Edward Armitage.....O. B. Clarence
Jam Singh.....George Probert
Miss Snell.....Drusilla Wills
Police Constable.....Henry Warwick
Police Inspector.....John R. Turnbull
2d Police Constable.....Emil Jennings

Murder is in the air along Broadway. Nearly every drama and meller has its killing, but there is a suspicion that in most cases the undertaker will be the moving man with the long trucks. "Murder on the Second Floor" is an English mystery affair. Not as hot as expected.

The story is enacted within Mrs. Armitage's boarding house in Bloomsbury, London. Hugh Bromilow, a young playwright, is smitten with Sylvia, daughter of the house, who suggests they write a play about the characters within the establishment. Besides the Armitages there is a traveling salesman, a garrulous spinster,, turbaned East Indian and the maid, Lucy. Added later are constables and a police inspector. Most of the characters are enmeshed in supposed wrongdoing, as conceived by the author.

An excellently designed second act set (P. Dodd Ackerman) pictures the stairs, a landing and second floor hallway leading into the bedrooms. The sedate Mrs. Armitage is carrying on an affair with Mr. Reynolds, the traveling salesman, and the same inoffensive fellow has gotten the maid in trouble, too. He tries to toss her. She threatens him.

At midnight, while Hugh and Lucy are saying good night, they see whom they think is the maid enter Mr. Reynolds' room. In the morning he is found dead with a knife in his neck.

Bobbies reach the conclusion Lucy did the killing and then committed suicide. Her body is found in a cupboard. Hugh is not satisfied, and his solution proves the murder of Reynolds was done by the mild-mannered Mr. Armitage, who was supposed to have gone to Brighton on the night of the killing. He confesses he couldn't stand the affair with his wife.

The most refreshing portion of this little play comes at the close. These ordinary people walk into the parlor, disclosing themselves as inoffensive, common folk. It is an English cast play, with an attractive couple playing the boy and girl—Lawrence Olivier and Phyllis Konstam. Drusilla Wills almost more than looks the part of the old maid. Others are Florence Edney, George Probert, Charles Brown, O. B. Clarence and Voila Lyel.

"Murder on the Second Floor" hardly figures as an agency show, and without that support will not survive. *Ibee.*

HAWK ISLAND

Comedy-melodrama, written by Howard Irving Young and presented by Thomas Kilpatrick. Staged by the author. Settings by Willy Pogany. One set, 13 characters. At the Longacre, New York, Sept. 16. (Scaled at $3.50.)

Tom Austen.....Joseph Granby
Harriet Cooper.....Olga Lee
Gregory Sloane.....Clark Gable
Stella Wayne.....Helen Joy
Anthony Bryce.....Charles Halton
Louise Hollister.....Frances Kain
Paul Cooper.....Henry O'Neill
Barker.....Sumner Gard
Madeline Austen.....Mary Fowler
Donald Parish.....A. J. Herbert
Sally Rogers.....Elaine Temple
Lynn Rogers.....N. R. Cregan
Captain Westover.....Walter F. Scott

Dull first act, accelerated second act and a third act of remarkable deft theatrical manipulation. Play rates fair measure of patronage that ought to work out at an eight-week career or so, with stock returns and moderate sum for pictures. Pressure of competition on Broadway at this season is the factor likely to spoil its chances for anything better.

Alley is fairly lined with crime plays of every grade and variety, and the vogue may be near its end. This one has a good deal of ingenuity in complications, but is limited to those restrictions that surround all out-and-out theatrical pieces, plays that leave one at the end of the evening with a sense of the futility of three acts of nothing but stage management and literary shadow dancing, be it ever so expert.

It is one of those plays that does exert a momentary tug at attention, but leaves a void in retrospect.

Story has to do with a house party on Hawk Island, isolated bit of land off the New England coast. Sappy detective novelist is in the group and the chit-chat turns on crime till the host is bored to distraction. Philandering young man of the party has been pretty intimate with the wife of a rather surly fellow guest. Philandering youth and host frame a hoax, making it appear that host has shot the philanderer to death and thrown the body off the cliff.

Host confesses the "crime" and horror-stricken guests go over attendant circumstances that form an airtight case that would hang anybody.

"Murdered" jokester returns to the house when all are asleep except the jealous surly husband, who kills him in dead earnest and stands pat on the case the idlers have built up against the host in idle chatter.

That's the end of the second act and it looked as though the play was really over except for perfunctory justice for the real killer. Instead of that the third act is a swift succession of surprises and skillfully managed trick thrills to a fast and punchful finale.

If the author had the knack of making minor incidents as tense as he has his high light episodes it would be a brisk evening. As it is, he tires with spotty action and loosely knitted talk that lets down sadly during the building to the final stanza.

Play is well handled by a cast of unusual evenness. Mary Fowler as the faithless wife rose splendidly to the needs of the tense finale; Clark Gable made a suave leading man; Elaine Temple served nicely enough in a pale ingenue role, and Henry O'Neill gave a solid performance as the bored guest. Charles Halton was cast in a puppet low comedy role as the novelist and played it just that way. *Rush.*

OUT-OF-TOWN REVIEWS

CANDLE LIGHT

Washington, Sept. 17.

Presented by Gilbert Miller, who also did the direction. At the Belasco for first American performance. Adapted by P. G. Wodehouse from the German of Siegfried Geyer.

Marie.....Gertrude Lawrence
Prince Rudolf.....Reginald Owen
Joseph, valet.....Leslie Howard
Baron von Rischenheim.....Robert English
Baroness von Rischenheim..Betty Schuster
Liserl.....Rita Vale
A Waiter.....Duncan McRae
Koeppke, a chauffeur.....Jack Carlton

"Never judge women or linen by candle light," says an old proverb quoted in the program of this newest Gilbert Miller importation, starring Gertrude Lawrence.

It might be added that it doesn't always do to judge plays for American consumption by their success in London.

Just another of those light and frothy will-o'-the-wisp affairs that to sit down and figure it all out leaves a floundering feeling. For there's really nothing to it but the maid who masquerades as the grand lady and the valet that for a night is the grand person.

Here it is helped along by His Highness coming home too early and stepping in to play the valet.

It is a bright situation extended over entirely too long a period and held by the very thin thread of a very clever set up of dialog, excellently played. It almost busts the old theory that "the play's the thing," for here Miss Lawrence and Leslie Howard carry it.

Piece takes on particular significance as it marks the debut of the English feminine player as a drama star, she forsaking the musical comedies and revues. Her performance will do much to carry things through.

But here it is again—it has got to have Leslie Howard, too. This young actor has caused several femme stars to get nervous, to say the least, and here again he almost pockets the whole affair. It is only Miss Lawrence plus the breaks in several situations that prevented Howard stealing the show.

Reginald Owen is not so happily cast. As the bachelor prince he fails to get across the idea of many affairs and the selection of his apartment on the first floor to make those affairs readily handled. Nervousness may have had much to do with this, but he suffered considerably against Howard, for between the two the greater portion of the proceedings take place.

It is touched with an occasional naughty line or suggestion. Undoubtedly will improve with tightening up in the playing tempo, but its chances of duplicating its London success in Manhattan are decidedly doubtful. *Meakin.*

Harry Carroll's Review

Los Angeles, Sept. 17.

On the accepted coast theatrical adage of "No royalties west of the Rockies," Harry Carroll's second Music Box extravaganza opened Sunday night and should satisfy the locals.

It's the "Little Show" in many spots, "Moaning Low" being copied as also Howard Dietz's parody theme song, and the meeting of two Chicago boys.

But most of the 24 girls look good, are well costumed, and there's a song, "What Do I Care?" that has a good chance for dance floor popularity.

At $2 top, show may reach December here, as the overhead isn't too heavy, and if within grasp of the holidays might sail through to the new year.

Comedy moments are the slow spots from curtain to curtain. That's not so vital here as in the east, because stage revues aren't plentiful in this district, and then the native Californian may not let the laugh scenes die the way this first night mob did.

No doubt on the comedy inferiority to the extent it's a wonder Harry Carroll let the show come in with the scenes presented, despite the out-of-town break-in at San Diego.

Evening's personality hit was Mitzi Maiyfair, limber-limbed youngster, at the Orpheum last June in Gus Arnheim's band act. Girl stopped show with kicks, forcing a repeat start for cowboy quartet, who were buildup for Will Ahern's specialty with the family. If this girl will do all of her dancing vertically instead of horizontally, going east to learn how to use her voice and read lines, she may be headed somewhere, as she has charm and can kick. Rolling on the stage isn't going to get her anywhere. Her number with eight boys also clicked.

Will Ahern, featured, is doing an m. c. and suffering from same situation as Fred Allen in "Polly," in that there's too much of him. Ahern fronts nicely, bowled them over with his hoofing and fits, but is only hurting himself by working overtime. This is not his first show, having been in one of the "Good News" troupes. His wife, Gladys, is pretty sure to get a picture offer on her appearance, which is about the main aim of everybody in the troupe from Carroll down.

Ann Greenway is to the fore in handling vocal numbers, singing the aforementioned plug tune when doing the "Moanin' Low" replica with Tony Demarco, who has satisfied in staging the ensemble dances. Demarco is twice ballroom dancing with Arline Langan, Fanchon & Marco girl. She is potent on looks and teams adequately.

Vera March never looked better, leads numbers and does a few dead pan comedy bits. Al K. Hall is the comic, going back into burlesque for his stuff and missing all the good material which has sprung from there.

Carroll is on and off not too frequently.

Show's finale is a night club. Other flashes are stairway first act tap finale, Japanese pantomime ensemble and a Spanish production scene.

The Brox Sisters' best is a medley in "one."

Show is in two acts and, as usual, ran overly long. Andy Rice is credited with the book; Ray Klages, Jesse Greer and Carroll on the music and lyrics.

Best laugh for show mob was in the topical lyric sung by the chorus at the opening, but if Carroll can cut and brighten his comedy problem nobody's going to get mad for $2. *Sid.*

MANY WATERS

Montreal, Sept. 11.

Comedy drama in three acts, eight scenes. Produced by Leon M. Lion. Presented by Charles B. Cochran and Arch Selwyn. Written by Moncton Hoffe. Ernest Truex and Marda Vanne featured. At His Majesty's, Montreal, Sept. 11. $2.50 top.

James Barcaldine.....Ernest Truex
Mabel Barcaldine.....Marda Vanne
Compton Schloss.....Ronald Simpson
Secretary.....Marjorie St. Aubyn
Henry Delauney.....Aubrey Dexter
An Old Gentleman.....Paul Gill
Another Old Gentleman.....F. B. J. Sharp
A Youth.....Lawrence Ireland
A Charwoman.....Margaret Yarde
A Junior Clerk.....Horace Sequeira
A Woman.....Mariel Bruce
A Registrar.....Harold B. Meade
Freda Barcaldine.....Madsie Darrell
Edith.....Violet Penule
Stanley Rosel.....Francis L. Sullivan
Godfrey Marvin.....Robert Douglas
A Nurse.....Gwendoline Hill

This is a bright, clever, fairly interesting play, undoubtedly of far greater appeal in Great Britain than it can have in America. In New York it is practically certain to secure the attention and approval of the lower floor patrons without exciting further notice. It shapes up along these lines for a moderate Broadway run to moderate grosses.

As a production try it is deserving of more credit than the financial returns will procure. It has been excellently staged and directed and admirably cast. It is in the bit parts that Leon M. Lion, the producer, has shown his finest skill, while the blending of character action fulfills the highest desires along those lines.

Practically every detail is an essential to the enjoyment of the play. There are no unnecessary characters, no turbulent, amateurish speeches, few unnecessary motions and scarcely the loss of a minute in the movement of the story. Every character addition scores fine results.

The players are certain to meet

(Continued on page 79)

PAUL WHITEMAN
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Coast Music Survey

Los Angeles, Sept. 17.

Rudy Vallee's presence, supported by an unusual share of newspaper publicity, personal appearances at night clubs and theatres, did much to boost the sale of Victor disks and sheet music of his "Vagabond Lover."

In the list of six best sellers for the week, as reported by Victor, the Valee catalog predominates with four disks. In the order of sales they were "Picolo Pete" and "Here We Are," both pop dance tunes played by Ted Weems; Vallee's group follow with "Pretending" and "Where Are You, Dream Girl?" "Baby, Oh Where Can You Be?" and "Your Just Another Memory," "Vagabond Lover" and "I'm Still Caring," "Hy-Ho, Everybody, Hy-Ho" and "Miss You." Only picture songs to show in the list are "Pagon Love Song ("The Pagan," M-G) and "Wedding of the Painted Doll" ("Broadway Melody," M-G).

Brunswick

"I've Waited a Lifetime for You" by Roy Foxe, and "How Am I to Know" (from "Dynamite," M-G); "Ain't Misbehavin'" and "Bashful Baby," pop numbers by Abe Lyman; "Singing in the Rain" and "Orange Blossom Time" ('Hollywood Revue," M-G); 'Carnaca Bill the Sailor" and "Gay Caballero," "The World's Greatest Sweetheart Is You" and "Smiling Irish Eyes" (from "Smiling Irish Eyes," FN; "Out Where the Moonbeams Are Born" and "Sing a Little Love Song," by Chester Gaylord.

Columbia

Continues to report "Lewisada Blues" and "I Love You," both pop tunes played by Ted Lewis, as leaders. "Why Did You?" and "You Belong to Me, I Belong to You," by Carol Lombardo; "Foolishment" and "Esaw Buck," new Moran and Mack records; "Hang Onto Me" and "Just You, Just Me" (from "Marianne," M-G); "Am I Blue?" ("On With the Show," WB) and "My Song of the Nile" ("The Drag," WB) "There Must Be Somebody Waiting for Me" "Glorifying the American Girl," Par) and "Marianne," M-G).

Sheet Music

Ten best sellers in sheet music as gathered from the collective reports of coast jobbers show a group of three numbers about equal for top position. These are "Vagabond Lover," "My Song of the Nile" and "The Pagan Love Song." Following are "Sleepy Valley" Rainbow Man," Par); "Singing in the Rain," "Am I Blue?", "How Am I to Know?", "True Blue Lou" ("Dance of Life," Par), "Marianne" and "Utah Trail."

Coast representatives of music publishers report their three best sellers for the week as follows. Firms are listed in alphabetical order and not in the order of sales:

Ager-Yellen & Bornstein: "If I Had My Way" ("Flying Fool," Pathe), "This Is Heaven" ("This Is Heaven," UA) and "Doing What I'm Doing for Love" ("Honky Tonk," WB).

DeSylva, Brown & Henderson: "Little Pal" ("Say It With Songs," WB), "If You Believed in Me" and "Marianne."

Feist: "Vagabond Lover," "Satisfied" and "Love Me."

Gordon & Rich: "Mary, I Love You" and "Wuzza Matter, Baby?"

Remick: "Here We Are," "When the Sweet Forget-Me-Nots Remember" and "By the Way."

Robbins: "Singing in the Rain," "How Am I to Know?" and "Just You, Just Me."

Santly Brothers, Inc.: "Miss You," "Sweethearts Holiday" and "I've Got a Feeling I'm Falling."

Shapiro-Bernstein: "Every Day Away from You," "I'll Always Be in Love With You" ("Syncopation," Radio) and "It's You" ("College Love," U).

Witmark: "My Song of the Nile," "Am I Blue" and "Smiling Irish Eyes."

Talkers and Unions

Around 6,000 union musicians out of 26,000 employed in picture theatres throughout the United States are out of work at present because of talkers.

Lack of theatre work has forced the picture musician to seek musical employment elsewhere, but the organists have no way to turn except the churches. Churches are already well supplied.

Union operators have been helped by the sound booth. Stagehands have been hit, but nothing like the musicians.

CASANOVA

New York, Sept. 13.

Nick Blair, Murray Stand and Buck Gompers continue to operate the Casanova, with a $4 couvert charge and closing at 3. No selling.

Its sliding roof has been handy of late and does let in a breeze. A comparatively small capacity room usually has a crowd. The couvert nick is guaranteed to keep away the rabble, letting the Casanova in as one of the few class nite clubs left.

With the Central Park Casino's couvert $3 after 10 at night and no entertainment, those willing to pay and preferring a floor show go for the Casanova places.

Now the star attraction of the Casanova slight entertainment and also m. c.'ing is Fred Keating, a magician recalling Henry Clive in looks and work, when Henry was peddling magic on the splits. Keating is doubling from "Almanac" where he is considerable of a find.

Tutored by Nate Leipzig, Keating does very well on the floor. His best is the Houdini needle trick, the only Houdini trick Harry never would tip off. Keating does it smoothly and it's all new to the bunch that makes the Casanova, or in a Broadway show.

Other simpler tricks are performed on the floor by Keating. He gets the most from his chatter. It's not flip or fast, Keating merely going through the motions and nicely getting away with it. He will develop into a draw here through his personality and deportment. Keating fits in with the $4 atmosphere.

Another featured name is Bobbe Arnst, who sings and struts. They like her, and of course know her, as Miss Arnst has a Broadway name.

Murray Smith is a piano-playing singer. He followed Morton Downey here, but only followed him at the piano. Another minor performer is called Miss Henrietta, tapper.

Jerry Freedman's house orchestra has been permanent at the spot and makes 'em dance. That's what a dance orchestra is for.

Casanova may be a good place to spend the end of an evening, if the $4 doesn't block the intention.

For $2 you can get a doctor with a high hat.

That's Billy Inman's gag, and still oke, Bill. *Sime.*

Club Lido Reopening

Club Lido, New York, reopens Sept. 27 with Moss and Fontana and Chic Endor, the latter doubling into the class Times Square night life spot from "Scandals."

Bobby Brooks orchestra is reengaged.

Plantation Reopening

Los Angeles, Sept. 17.

Plantation cafe, Culver City, will reopen early in October with Dave Wolf in charge.

Roscoe Arbuckle will not be associated with the night club this season.

Coming Back

Buddy Green and Sammy Stept are expected back from the coast around Oct. 15.

Boys were contracted to do two for First National on the coast. They have completed the score of the first and are now working on the second.

Film Music in Germany

Berlin, Sept. 8.

Ufa has made an agreement with Wiener Boheme Verlag, largest German publisher of popular music, whereby the picture company has the exclusive rights to all its numbers.

It shows deals of this sort are being considered by other German firms.

FIRST NATIONAL'S 1ST HOUR

Hollywood, Sept. 17.

First National started to broadcast its weekly radio hour over KFWB last night (Monday).

Mary Dowd was brought on from New York to take charge of this weekly event.

Agent Sues Strickland

Arthur M. Kraus, band and orchestra booker, has started proceedings against Charles Strickland, orchestra leader, now in the Park Central Hotel, for $10,000 on claim of breach of contract and for money claimed as overdue.

David Kraus is representing Arthur Kraus.

Organists Out

Danbury, Conn., Sept. 17.

Katherine Lane and William Bartley, organists at the Empress and Palace theatres, respectively, have been dropped. Houses will use only canned music.

Orchestras were dropped early last June. Capitol is only house here operating with other than sound music.

Leary Replaces Agnie in Chi

Chicago, Sept. 17.

Ted Leary, former m. c. at the Stratford here, replaces Charlie Agnie, Oct. 4, to alternate between the Avalon and Capitol with Charlie Crafts.

Blue Blowers Short

Los Angeles, Sept. 17.

Curtis Mosby's Blue Blowers will be featured in a Warner short titled "Modern Minstrelsy."

Dick Robinson, Brunswick recording artist, engaged for four weeks at Barney Gallant's beginning September 28.

SHEEHAN TALKING TO SEVERAL PUBLISHERS

Winnie Sheehan is said to be talking music business for Fox to three or more publishers. Among those mentioned are the Donaldson firm, Berlin's and Shapiro-Bernstein. Berlin's has been reported about set for Radio-Keith-Orpheum pictures (Radio Pictures), but this is reported in the air at present through the counter Fox negotiations.

Walter Donaldson is now on the Fox lot in Hollywood, writing numbers for Fox pictures, including John McCormack's. Irving Berlin is also on the coast, with other members of his firm said to be on their way west.

Louis Bernstein, of Shapiro-Bernstein, was reported in Hollywood last week, holding conferences with Sheehan.

Chi Black and Tan

Chicago, Sept. 17.

DeWitt Harris, colored promoter, is remodeling a building at 37th street and State to be called "Jungle Land" cafe. Harris claims he is sinking $50,000 into the venture and will open around Armistice Day.

Seating around 500.

WANTED
Desiring to Play!
DANCING ACTS
SISTER TEAMS
PRIMA DONNAS
BLUES SINGERS
NOVELTY ACTS
OUR
CAFE and HOTEL CIRCUIT
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IRVING AARONSON
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CLOSING SEPT. 15
HOTEL ROOSEVELT
HOLLYWOOD
VICTOR RECORDS
EXCLUSIVELY

DANNY CAIRNS
And His
R-K-O MELODY BAND
Vaudeville's Greatest Pit and Stage Band
Now Playing Orpheum Theatre,
LOS ANGELES

SAM FREED, JR.
and His
ORCHESTRA
Inaugurating a New "Fabello Policy"
R-K-O FORDHAM THEATRE
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FROM DETROIT
JEAN GOLDKETTE
Orchestras
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DETROIT

VINCENT LOPEZ
and His ORCHESTRA
Summering at the
PELHAM HEATH INN
Pelham, N. Y.
Doubling at the
ST. REGIS HOTEL
New York City

LAUGHNER-HARRIS
and their
12-Piece Entertaining Orchestra
Indefinitely
PAUL PERROT'S CAFE
LOS ANGELES

GEORGE OLSEN
AND HIS MUSIC
Opening Sept. 15
ROOSEVELT HOTEL
HOLLYWOOD, CALIF.
Office, 20 West 43d Street, N. Y. C.
VICTOR RECORDS

B. A. ROLFE
Radio's Premier Conductor
Lucky Strike Dance Orchestra
Palais D'Or Restaurant Orchestra
Edison Ace Recording Orchestra

JACKIE TAYLOR
And His
ORCHESTRA
Indefinitely
at the Famous
COCOANUT GROVE
(Hotel Ambassador)
LOS ANGELES

THE BRICK TOPS
(PARISIAN RED HEADS)
America's Greatest Girl Band
Now Headlining RKO "Collegiate Unit"
Permanent Address
28 West North St., Indianapolis, Ind.

PHIL FABELLO
and His
ORCHESTRA
The *Different* Ensemble
Presentation Feature
COLISEUM THEATRE
New York City

TOM GERUN
and his
ORCHESTRA
Exclusive Brunswick Artists
Now Playing
BAKER HOTEL, Dallas, Texas
Management Music Corp. of Am.

MAL HALLETT
AND HIS ORCHESTRA
America's Greatest Dance Band
Bigger and Better Than Ever
Personal Management
CHARLES SHRIBMAN
Salem, Mass.

PROFF MOORE
After a Year and a Half at the
Roosevelt Hotel, Hollywood
Back Again at the
MONTMARTRE CAFE
HOLLYWOOD, CALIF.

JESSE STAFFORD
and HIS ORCHESTRA
PALACE HOTEL
SAN FRANCISCO
Brunswick Recording

ANSON WEEKS
AND HIS ORCHESTRA
Now in Third Year at the
HOTEL MARK HOPKINS
San Francisco
COLUMBIA RECORDS

PAUL WHITEMAN
And His Greater Orchestra
Special Limited Engagement
PAVILLON ROYAL
Valley Stream, L. I.
Personal Rep.: JAS. F. GILLESPIE

THE BROOKLYN DAILY EAGLE
NEW YORK, MONDAY, SEPTEMBER 9, 1929

ON THE RADIO LAST NIGHT

By "L-S-N-R"

What makes a song hit? It is hard to tell, but we want to be put on record as saying that of the ten new ones heard last evening in the Majestic program, only one seemed to us to have the elements that should make a genuine appeal to those who like sweet music wedded to fairly sensible words.

This song was called "Lonely Troubadour." Of course it had the advantage of being sung by a singer who seemed to have a trained voice and some idea of how a song ought to be sung. The singer was Ben Ali, or possibly Alley. (It was pronounced in the latter way by Wendell Hall, the master of ceremonies.)

We feel quite sure that song will survive.

'Lonely Troubadour'
A SINGING AND DANCING SENSATION
By JOHN KLENNER

Published by
SANTLY BROS., Inc.
755 7th AVE., N. Y. C.

Sing Santly Songs!

Along the Coast

By Bill Swigart

Los Angeles, Sept. 17.

Since Herb Brown and Arthur Freed entered the picture song writing game 14 months ago their publishers have sold more than 3,350,000 copies of their compositions, with twice this number of disks turned out in the same period. This total of sales was started with the release of M-G's "Broadway Melody," where three of the Brown-Freed hits were spotted. Figures to date for this group in the sale of sheet music show: "Wedding of the Painted Doll," 1,000,000 copies; "You Were Meant for Me," 500,000; "Broadway Melody," 350,000; "The Pagan Love Song" ("The Pagan," M-G) shows 1,000,000 copies, while "Singing in the Rain" ("Hollywood Revue," M-G) promises to reach 500,000 before the close of this month.

With more than 14 different phonograph recordings of the five hits mentioned, a conservative estimate shows the sale of disks to be two to one of the sheet music. At no time in the history of music has such a record been made over the same time by a composing team. Boys previously piled up a 1,300,000 sale on their "Doll Dance" (pop number) before tying up with picture work.

Rudy Vallee's presence on the Coast has already earned him the rep of being the champ "giveaway" to visit these parts. Countless requests from night clubs to make personal appearances saw Vallee keep five of these dates, starting at the Moscow Inn for a Vallee night.

Victor then copped the boys' evening for a program of music at the radio show. Band then made their appearance at the Roosevelt Hotel room, followed by a Vallee night at the Montmartre, and the last giveaway to date was his appearance at the new RKO theatre opening.

Screen player's fan mail is now being flooded with requests from budding songwriters throughout the country asking the stars to intercede for them in landing their hits for publication.

Frederick Stahlberg, former associate of the late Victor Herbert, has been signed to conduct for M-G. This augments the studio's present conductor staff, consisting of Dr. William Axt, Arthur Lange, Herbert Stothart, Paul Lamkoff and Samuel Wineland.

A popular m. c. at a Hollywood night club, anxious to get picture work, spotted a producer at one of the tables whom he knew was casting for a minstrel revue picture.

Went into a series of old time minstrel characterizations to show he was a bargain at any price.

Pipe organs in fashionable hotels along the Coast are being hooked up for radio reception, with the result that a number of organists use it for intermission.

Effect of the sound going through the pipes is the last word for quality of tone in radio reception.

Joe Young and Harry Warren have been assigned to write numbers for "Spring Is Here," FN. This picture was originally scheduled for Stept and Green, who just completed four numbers for "Playing Around," also FN. Titles include "You Learn About Love Every Day," "You're My Captain Kid" and a hot tune called "The Low Down on the Low Down."

Al Bryan and Eddie Ward, transferred from First National to Warners, will write the score for "Isle of Escape." Fred Fisher, of M-G, will write all the numbers necessary for "The Songwriter." Ray Klages and Jess Greer have completed three numbers for Universal's "Shannons of Broadway," including "Someone to Love Me," "Living the Life of Riley" and "Get Happy."

No let-up of activity in the Warner-First National songwriting camp when the Warner studio closes for a couple of months. All composers will be retained to furnish material for the Warner program of 275 shorts.

These shorts will not all contain original numbers. Present plan is to double up on some of the numbers previously used in feature pictures.

Gilbert and Baer wrote three numbers for Fox's "Hurdy Gurdy Man," starring Georgie Jessel, and not a mammy in the group. Titles are "Song of Margarita," "If You Believed in Me" and "Two Little Baby Arms."

Conrad, Gottler and Mitchell are busy on book and lyrics for the new Fox operetta, "Symphony of the Cities."

Six songs composed by Herbert Stothart, with Franz Lehar interpolations, are being sung by Lawrence Tibbett in M-G's "Rogue's Song."

Aaronson's Commanders closed a 16 weeks' engagement at the Roosevelt Blossom Room Saturday night with reservations sold out a week in advance. During his last week here Aaronson prevailed upon many of the leading stage and screen stars who patronized the cafe to pose with him for personality stills which he will use for future lobby displays.

A pick-up band replaces Aaronson until George Olson arrives Sept 22.

Norman Marsh is now conducting a pick-up band assembled by the Patrick and Marsh office to pinch hit for Earl Burtnett at the Biltmore hotel during Burtnett's three

(Continued on page 76)

TAVERN

A CHOP HOUSE OF EXCEPTIONAL MERIT

156-8 WEST 48TH STREET

East of Broadway

The New Fox-Trot Ballad Hit

Melodic Rhythmic Spirited

By Benny Davis-Otto Motzan-Billy Frisch

"Where Are You, Dream Girl?"

They're all playing and featuring it—Vallee, Lopez, Spitalny, Pollack, Roy Ingraham, Specht and many others. Great for radio transmission because of its smoothness and melody; even greater for straight dance purposes.

ROBBINS MUSIC CORPORATION

Publishers

799 Seventh Avenue New York

HERE AND THERE

Ken Dolan, formerly business man with Rudy Vallee, now in charge of sales for Charlie Bayha.

Andy Razaf's songs for the next two years will be published by the Triangle Co.

Triangle will publish Paul Denniker's songs for the next year.

Ben Laietsky's Shrine orchestra is doing the dinner and dance stuff at the Edgewater-Gables, Santa Monica, Cal. Opened Sept. 14.

Fred Smith appointed office manager for Robbins.

Al Katz and his Kittens switched from Victor to Columbia recordings last week.

Bobby Brooks and his orchestra open at the Trocadero, formerly the Heigh-Ho Club, next week. New club under the same management as the Club Lido.

Gene Goldkette has a unit in the Central Park Casino replacing Emil Coleman in the ballroom there.

Jack Crawford and his band will winter at Carter's Million Dollar Pier, Miami Beach, Fla.

Schwartz's First

Hollywood, Sept. 17.

Jean Schwartz will write the music for the next Gaynor-Farrell picture, temporarily titled "Budapest."

It's his first assignment for Fox.

Frank DeVoe, "College Racketeer," U.

Tom Moore, Robert Agnew, Sally Starr, "Night Hostess," M-G.

Clifford Brooke, "Devil May Care," M-G.

FREE CONCERTS AND JOBS

Musicians in Chicago Worked 30 Nights During Summer

Chicago, Sept. 17.

James C. Petrillo, president of local musicians, has helped jobbing musicians for one of their best summers in years.

Free pop concerts every evening by a 100-piece band, whose personnel is changed from time to time, were inaugurated by Petrillo.

Thirty evenings of music in Grant Park will bring the tooters $30,000. Part of the sum was contributed by steadily employed working blowers. What was lacking was supplied by tuneful-minded business men.

OUTSIDE ARRANGERS NOT COAST WANTED

Los Angeles, Sept. 17.

Since sound the ranks of coast music arrangers have been swollen 100%, with most of the influx due to the erroneous idea the studios are maintaining staffs of arrangers.

The prevailing impression outside of Hollywood seems to be that every studio has on its payroll any number of arrangers. With the boys flocking in from every section of the country hoping to get in on the big dough only to be sadly disillusioned.

The situation is totally different from the average supposition. None of the studios carry a large staff in the music department. But one of the west coast studios employs, steadily, more than four arrangers. Even during the rush season when extra men are added the average staff never carries more than five or six arrangers. This, coupled with the fact that the arranger employed by the studios, with a few exceptions, is a man who has worked in this vicinity for years and has established a reputation for himself on the coast, is the chief reason why the newcomers are in the cold.

The studio music executives are a little afraid of putting on strange musicians. They have been given good reason to be in some of their dealings with outsiders. Practically every exec has, at one time or another, been stood up on a rush job because he made a mistake in hiring an unknown man. With local men of established reputation the exec knows that a rush job will be finished on time and turned in well done. With an outsider the situation is different. Until the arrangement has been played the exec does not know whether it will be usable or be so bad that it must be done over by another arranger and paid for twice.

Protection

While the local musicians' union has a ruling forbidding musicians working on transfer cards to solicit or accept work at picture studios, this ruling does not refer to arrangers. Studio execs protect themselves against the incomers by refusing to hire them until they have proved their ability by connecting with one of the downtown arranging offices.

Another angle is in the fact that more than half the new arrangers around town have never had practical experience in commercial work. Most are graduates of a musical college in their home town who came to the coast in hope of cashing in on a diploma. This is vouched for by a downtown arranger who has had painful experiences with some of the aspirants.

While this man would not trust an unknown arranger with a scoring job, he lets a great deal of transposition and copy work out to whoever he thinks can handle it. Many times when a stranger comes in with a hard luck story he will pass out a few small transpositions or copy jobs to tide the fellow over. And usually he is stuck when the time comes to deliver the work. When the jobs are brought back they turn out to be either illegible or faulty or both.

Arlen-Koehler's Score

Harold Arlen and Ted Koehler, under contract to the Piantadosis, is engaged by Mrs. Edgar Selwyn to write the score of the "1915 Revue."

Trio's Assignment

Sure Joe Young, Sam Lewis and Harry Warren are going to the coast to do the music for a Warner film, only Jerome Keit thinks he sent 'em on behalf of Remick.

Crawford's Trip Abroad Includes Music Business and Sightseeing

Bobby Crawford's present trip to Europe, to be away around two months, is said to have a signifiant business angle. Mr. and Mrs. Crawford saided Saturday on the Majestic, first going to London.

Before leaving Crawford made it plain that the writing stars of the firm, Buddy DeSylva, Lou Brown and Ray Henderson, are under no restrictions of any nature in their word and music work.

The report Warner Brothers had ordered the writing trio off of the Fox lot in Hollywood was in error, said Crawford. "That couldn't happen, because there is no contract granting that authority over them, and besides they are working for Winnie Sheehan at present," he added.

Just what Crawford's objective is on the other side he wouldn't mention. As representing the combined group of music publishing firms now linked up with the Warners, Crawford may extend the current foreign representation in firms and writers beyond those the Harms group is now in affiliation with.

Future Line-up

Crawford stated there is no foundation for any story that Warner-Harms is in negotiation with any New York musical house, to become attached to it.

Drawn to his attention that if the Radio deal with Paramount eventually goes through, as expected, and with Paramount and Warner first hooked up, that the anticipated deal by Radio of taking over four music firms would then throw 11 publishers with their writers into the one Radio camp.

He refused to comment upon this possibility, stating that as far as the Harms deal was concerned, no music publisher could supersede it.

The firms likely to go into Radio (R-K-O) are Feist's, Shirmer, Berlin's and Fischer.

NEW LAW BITES MUSICERS WHO COLLECT

Los Angeles, Sept. 17.

Nearly all New York music publishers maintaining offices here are doing business illegally, according to a new California law. They are liable to a fine of from $50 to $500.

Recent law demands that out-of-state corporations doing business here must have permit. Most publishers are corporations and few have obtained the necessary papers from the corporation commission.

Subject came up when a local rep of a defunct corporation tried to collect salary and redeem his house's rubber check. Found he had no redress here as employers beat him to it by going bankrupt. Investigation further proved that the house had been operating illegally under new law.

Publishers here will find out about the new law when they try to use the courts to collect. Unless they have a permit they will find the doors barred. But this doesn't prevent them from being sued here as the law allows complainants to bring action naming the home office and local rep as joint defendants.

Damrosch's New Contract

Walter Damrosch, dean of American conductors, has signed a new three-year agreement with the National Broadcasting Co. to direct a schedule of music appreciation concerts for schools and colleges over that period.

It is a continuation on a larger scale of the work Damrosch began last season over N.B.C. networks.

The Damrosch series will be known as the NBC Music Appreciation Hour, with a tieup through over 60 stations. First of these programs is scheduled for Oct. 11.

Pete McArthur's Jam

McComb, Ill., Sept. 17.

Peter McArthur, erstwhile head announcer Station WOC, Davenport, now with the station at Rockford (Ill.) starting enroute from Rushville thought he could outspeed a state highway policeman, and was arrested for speeding. He was brought back here and fined $13.50. They accepted his check and when he got home stopped payment on the check on the advice of the attorney for the motor club.

The same motorcycle cop brought McArthur back to Macomb and he had to pay an additional fine of $29 and in cash.

The Dramatic Dixons

Pete Dixon of the N. B. C. exploitation force, and Mrs. Dixon (Aline Berry) are going on the air one night (Thursday) weekly over the N. B. C. chain, in a series of dramatic sketches titled "The Cub Reporter," authored by Dixon.

Pete's radio work is in addition to his publicity job. Miss Berry is a legitimate actress.

SEYMOUR TO N. Y.

Minneapolis, Sept. 17.

L. J. "Si" Seymour has resigned as production manager and sports announcer of WCCO, local station, effective Sept. 25, to take charge of the New York office of the broadcast division of Grigsby-Grunow company, radio manufacturers.

He will handle the announcing on the Majestic radio program over the Columbia chain Sunday evenings and have charge of these programs.

Roxy Radios Wedding

Rochester, N. Y., Sept. 17.

Unable to attend wedding of Mary Burns here, Roxy greeted her by radio and sent a hug by David Drollet, tenor, who sang at wedding. Introducing Drollet to radio audience night before event, Roxy said, "I hear you are to sing at the wedding tomorrow of our good friend Mary Burns in Rochester. Give her my love and a good hug for me."

Mary was listening in. She played "Kathie" in "Student Prince" and had roles in other musicals several years ago.

Sonora's Default Judgment

A judgment for $2,523 was filed in the City Court on Wednesday, last, against the Sonora Phonograph Co., Inc., because it failed to pay a bill of exchange drawn by Carl Percy, Inc., for goods sold.

The Sonora company did not answer the suit.

Bernie's on "Bremen"

Booked by the Morris office to open at the Kit Kat Club, London, Sept 22, Ben Bernie and his orchestra sailed on the "Bremen."

Band, engaged for eight weeks with an option, is the first to make the trans-atlantic trip on the fastest ocean liner now in operation.

TED HENKEL

Musical Director

Second Year Conducting Pit Orchestra of 30 Together with Stage Band and Presentations

CAPITOL THEATRE, SYDNEY, AUSTRALIA

Ted Henkel's Capitolians Over Station 2 FC

The Popular Song Ballad of the Day

"DOWN THE LANE TO HOME SWEET HOME"

(Waltz)

Sheet Music, Orchestrations and Brunswick Records

Featured by John Walhstedt

Brunswick's Latest Exclusive Artist

OTHER SONG HITS OF THE DAY: "I'M SORRY," Waltz; "TRY AND GET IT," Fox-Trot; "SUNSHINE (Why Don't You Shine on Me)," Fox-Trot

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Bands and Orchestras

Routes for Next Week (Sept. 23)

Permanent addresses of bands or orchestras will be published without charge.

No charge is made for listing in this department.

For reference guidance, initials represent: H—hotel, T—theatre, P—park, C—cafe, D H—dance hall, B—ballroom, R—restaurant.

As far as possible, street addresses in large cities are also included.

A

Aaronson, Irving, Roosevelt H., Hollywood, Cal.
Agostini, Geo., Palace T., Montreal.
Albert, Harry, Lido-Venice, Venice, Italy
Albert, Don, Paradise T., Bronx.
Alberti, Jules, Luigi's C., Detroit.
Albin, Jack, Bossert H., Brooklyn.
Aldrich, Bob, Onon Hotel, Syracuse, N. Y
Alsdorf, U. J., 93 Liberty St., Newburgh.
Almare, Joe, New Bamboo Inn, Chicago.
Amidon, A., 912 E. 8th St., Flint, Mich.
Anderson, Warren, 613 N. 47 St., Seattle.
Appel, Oscar, The Cathay, Baltimore.
Armbruster, J. L., B. A. C., Buffalo.
Arcadians, Greystone B., Dayton, O.
Arcadia Syncopators (C. Edgerton), 2004 Addison St., Phila.
Arnheim, Gus, Ambassadeurs R., Paris.
Ash, Paul, Paramount T., Brooklyn.
Astoria, Jo, P. O. Box 398, Coral Gables, Fla.
Atkins, A. P., 3614 6th Ave., Des Moines.
Austin, S., Davis Is. Country C., Tampa.

B

Baer, Moe, Sherry's, Baltimore.
Bailey, R., 520 So. B'way, Los Angeles.
Baird, Maynard, Crystal T., Knoxville.
Baldwin, P., Frontenac, Quebec, Can.
Bard, Jos., Golden Peasant R., Balto.
Barnard, B. 330 W. Morrell St., Jackson, Mich.
Barringer, Don, Calico Cat B., Miami.
Barrett, H., Seneca H., Rochester, N. Y.
Bartlett, O., Book-Cadillac, Detroit.
Barzley, Beonar, Montauk Point, Montauk, L. I.
Basile, Joe, 65 No. 14th St., Newark, N. J.
Bastian, Walt., State T., Detroit.
Bauer, F. J., 67 Ormond St., Rochester, N. Y.
Baum, Babe, 226 Rose St., Reading, Pa.
Bay State Aces (Al Relyea), 3 Mohawk St., Cohoes, N. Y.
Beale, Bob, Athens Club, Oakland, Cal.
Beckley, T., 102 E. 8th St., Wilmington Del.
Beniave, Sam, Capitol T., Detroit.
Berge, W. E., 67 Grand Ave., Englewood, N. J.
Berget, Paul, Rice H., Houston, Tex.
Berger, W. J. 5449 Penn Ave., Pittsburgh.
Berger, Herb, Chase H., St. L.
Bergman, Al., 41 Harvard Pl., Buffalo.
Bergman, D., Webster Hall, Pittsburgh.
Bernie, Ben, Kit Kat Club, London.
Bestor, Don, Wm. Penn H., Pittsburgh.
Bingham, T. W., 18 S. Ryan St., Buffalo.
Bissette-Maclean, Marigold R., Rochester.
Blumenthal's Orch., Sovereign Hotel, Chicago.
Bolbitt, F. O., Varsity Inn, Van Wert, O.
Boshea, Fran, Earlton Country C., Earlton, N. Y.
Boutelle Brothers, Winchendon, Mass.
Boyle, Billy, Copley-Plaza H., Boston.
Bradfield, E. Max, 5th Ave. T., Seattle.
Brambilla, M., St. Francis T., San Francisco.
Braunsdorf Orch., 911 22d St., Galveston.
Breeskin, Daniel, Earle T., Washington.
B'way Collegians, Walled Lake B., Detroit.
Broudy, Dave, Grant T., Pittsburgh.
Brower, Jay, California T., San Jose, Cal.
Brownagle, T., 922 9th St., Harrisburg, Pa.
Bryant, W. H., 1526 S. 6th St., Terre Haute, Ind.
Buck, Verne, Tivoli T., Chicago.
Buckeye Wonders, 645 So. Main St., Akron, O.
Buloswkies Califs., Eagle B., Milwaukee
Burk Milo, Brockton, Mass.
Burke, Chick, Amesbury, Mass.
Burtnett, Earl, Biltmore H., L. A.
Busse, Henry, care Arthur Klein, 1560 Broadway, N. Y. C.
Butler, Mel., Davenport, Spokane.
Byers, Hale, Variety, N. Y. C.

C

Caperoon, Fred, 401 B'way, Camden, N. J.
Carberry, Duke, Walpole, Mass.
Carpenter, E. J., 745 7th Ave., N. Y. C.
Carr, Jimmy, Variety, N. Y. C.
Carter, F., Majestic, Long Beach, Cal.
Casale, M., 140 Pine St., Williamsport, Pa.
Causer, Bob, Ithaca H., Ithaca, N. Y.
Cavallaro, John, 20 Irving St., New Haven.
Cavato, Etz, Flotilla Club, Pittsburgh.
Celestain, Jack, 1930 Boston Rd., Bronx, N. Y.
Cervone, Izzy, 502 Blackstone Bldg. Pittsburgh.
Christian, Tommy, Palisades Amusement Park, Palisades, N. J.
Christie, H. J., 1831 N. Ormsby Ave., Louisville.
Church, Ross, Buckeye Lake P., Buckeye Lake, O.
Cirina, Gene, Chin's R., N. Y. C.
Col F., 252 W. Douglas St., Reading, Pa.
Cohen, Richard, Vanderbilt H., N. Y. C.
Cole, H., Swanee Club, N. Y. C.
Coleman, Emil, 10 E. 60th St., N. Y. C.
Collegian Serenaders, Far East R., Cleve.
Commanders, Roosevelt H., Hollywood, Cal.
Condelori, A., Adelphi H., Philadelphia.
Confrey, Zez, c-o M. C. A., Paramount Bldg., N. Y. C.
Conklin, Richard, Lotos Club, Wash.
Connelly, H. R., 489 Central Ave., Bridgeport, Conn.
Conrad H., 1088 Park Ave., N. Y. C.
Cooley, Fritz, Maple View, Pittsfield, Mass.
Coon-Sanders, c-o M. C. A., Paramount Bldg., N. Y. C.
Copp, Pythian Temple, Brockton, Mass.
Cornwell, F., Loew's T., Columbus.
Cowan, Lynn, Blvd. T., L. A.
Coyle, L. H., 219 S. 10th St., Easton, Pa.
Craig, Francis, Hermitage H., Nashville.
Crescent Orch., Armory, Middletown, N. Y.
Crawford, "Buss", 2115 Pennsylvania Ave., N. W., Washington.
Crawford, Jack, c-o M. C. A., Paramount Bldg., N. Y. C.
Crawford, Thomas L., Wichita, Kan.
Cullen, B. E., 814 E. 5th St., South Boston.
Cummins, Bernie, Gibson H., Cincinatti.
Currie, Harry, Seelbach H., Louisville.

D

D'Artri's Orch., 51 14th St., Norwich, Conn.
Dantzig, E. J., 843 Putnam Ave., B'klyn.
Daugherty, Emory, Jardin Lido, Arling-H., Washington, D. C.
Davison, J. W., Norshore T., Chicago.
De C., Indiana T., Indianapolis.
Doc, Drake H., Chicago.
Eddie, 35 E. 53d St., N. Y. City.
Walt, Mainstreet T., K. C.
Delbridge, Del., Capitol T., Detroit.
Del Pozo, Senor, 1587 B'way, N. Y. C.
DeLuca, J., 331 St. Marks Ave., Brooklyn, N. Y.
Denny, Jack, Mt. Royal H., Montreal.
Deterich, Roy, Avalon T., Chicago.
Domino Orch., 22 4th St., Troy, N. Y.
Donnelly, W. H., 239 Glenwood Ave., E Orange, N. J.
Dodds, John, Kelly's Stables C., Chi.
Dolin, Max, Loew's Warfield T., S. F.
Dornberger, Chas., c-o M. C. A., 32 W. Randolph St., Chicago.
Dougherty, Doc, Adelphia H., Phila.
Dumont, A., Paramount, N. Y. C.
Dunn, Jack, Cinderella Roof B. R., L. A.
Durante, Jim, Ziegfeld T., N. Y. C.
Dytch, H., 406 S. First St., Daytona, Fla.

E

Eddy, Wes., Loew's Kings T., Brooklyn, N. Y.
Edwards, Gus C., Terrace Gardens, Chi.
Eagan, Jack, Paramount T., L. A.
Eisenbourg, Dok, Shepard - Colonial R., Boston.
Elinor, Carle, Carthay Circle, L. A.
Ellard, Jim, Riviera T., Omaha.
Ellis, F., St. Francis H., S. F.
Ellington, Duke, Cotton Club, N. Y. C.
Elmwood Band, 372 Van Nostrand Ave., Jersey City.
Emerson, H., Merrick T., Jamaica, L. I.
Engelhart, Jos., McVicker's T., Chicago.
Eppel, 5736 N. 7th St., Philadelphia.
Erdody, Leo, 165 W. 48th St., N. Y. C.
Essig, Abe, 1090 St. Nicholas Ave., N. Y. C.
Eubank, Philip Lee, Harlingen, Tex.

F

Fabello, Phil, Golden Gate T., San F.
Fallon, Owen, Palais de Danse B. R., L. A.
Farrell, F., Inn, 4 Sheridan Sq., N. Y. C.
Fay, Bernard, Fay's, Providence.
Feeney, J. M., 226 E. 11th St., Oakland, Cal.
Feldman, Joe, 1068 E. 98th St., Cleveland
Fenn, F. G., 100 Lefferts Ave., B'klyn.
Fenton, Carl, 1674 Broadway, N. Y. C.
Feyl, J. W., 878 River St., Troy, N. Y.
Fiorito, Ted, Edgewater Beach H., Chi.
Fischer, Carl, Majestic D. H., Detroit.
Fischer, C. L., 914 So. Westnedge St., Kalamazoo, Mich.
Fisher, Mark, Variety, Chicago.
Fogg, A. M., 174 Beacon St., Portland, Me.
Foote, R., Brown's Club, French Lick, Ind.
Forbes, Lou, Denver T., Denver.
Forman, Lou, Palace T., N. Y. C.
Four Horsemen, c-o M. C. A., 1501 Broadway, N. Y. C.
Fox, Roy, Music Box, Hollywood, Cal.
Franklyn, Milt, Grand Lake T., Oakland, Cal.
Frasetto, Joe, Uptown C., 253 W. 125th St., N. Y. C.
Freed, Carl, 29 S. Orange Ave., Newark.
Friary, George, Rockland, Mass.
Friedman, Jerry, Helen Morgan C., N.Y.C.
Friedman, L. F., St. Louis T., St. Louis.
Friese, J. F., Strand T., Stamford, Conn.
Fry, C. M., 5233 Roosevelt Blvd., Philadelphia.
Fulcher, Chas., c-o M. C. A., Paramount Bldg., N. Y. C.
Fuller, Earl, W.F.B.E., Cinn.
Funk, Larry, 15 Barrow St., N. Y. C.

G

Galvin, J. J., Plaza T., Worcester, Mass.
Galliecchio, Jo, 5200 Sheridan Rd., Chi.
Garber, Jan, M. C. A., N. Y. C.
Gardner, C. C., 1527 N. 24th St., Lincoln, Neb.
Gasparre, Dick, Hotel Plaza, N. Y. C.
Gaul, Geo., 2115 Madison Ave., Baltimore.
Gegna, Misha, Forum Theatre, L. A.
Geidt, Al, 117 S. N. J. Ave., Atlantic City.
Gerunovich, Tom, Baker H., Dallas, Tex.
Gill, Jos., Congress H., St. L.
Gill, E., Bamboo Gardens, Cleveland.
Gillette, Bob, Valencia Th., Jamaica.
Goff, Mark, Briggs R., Detroit.
Goldberg, Geo., Celestial R., Bay Shore Park, Baltimore, Md.
Goldkette, Jean, Book Tower, Detroit.
Gonzales, S. N., 310 E. 4th St., Santa Ana, Cal.
German, Ross, 800 8th Ave., N. Y. C.
Gorrell, Ray, care Goldkette, Detroit.
Green, A. J., 340 West 63d St., L. A.
Green, Jacques, Ritz Towers, N. Y. C.
Greystone Orch., Greystone H., Dayton.
Grosso, 31 St. James St., Elmhurst, L. I.
Guanette, Lou, 16 St. Angele St., Quebec.
Gurnick, Ed., 38 Reynolds Ave., Providence.
Gunsendorfer, W., Whitcomb H., S. F.
Gutterson, M., Valencia T., Baltimore.

H

Hall, Sleepy, Sherman H., Chicago.
Hallett, Mal., Lawrence, Mass.
Halstead, Henry, St. Francis H., S. F.
Hammond, Jean, Sky Room, Milwaukee.
Hamm, Fred, c-o M. C. A., Paramount Bldg., N. Y. C.
Hamp, Johnny, Gibson Hotel, Cin.
Hancock, Hogan, c-o M. C. A., Paramount Bldg., N. Y. C.
Handler, Al, Lincoln Tavern, Chicago.
Hand, Armin, Piccadilly T., Chicago.
Harbor, Lon, State R., Columbus.
Haring, Bob, c-o Brunswick, B. & C., 799 7th Ave., N. Y. C.
Harmon, Dave, Palais D'Or, N. Y. C.
Harmon, M., Club Mirador, Washington.
Harrison, J., Rendezvous, Toronto.
Hayes, Ed., Alhambra T., N. Y. C.
Hays, Bill, Cathay Tea Garden, Phila.
Heiberger, Emil, Bond H., Hartford.
Heidt, Horace, Palace T., N. Y. C.
Henderson, F., 228 W. 139th St., N. Y. C.
Henkel, Ted., Capitol T., Aydney, Aus.
Henshell, J., State-Lake H., Chicago.
Herbervaux, J., NBC, 180 N. Michigan Ave., Chicago.
Hillbloom, M., Stratford T., Chicago.
Hirabak, A., 1123 Goettman St., Pittsburgh.
Hoffman, Earl, c-o, M. C. A., Paramount Bldg., N. Y. C.
Hoffman, L. G., 78 Ernst St., Buffalo.
Hollowell, B., Strand D. H., Wilmington, Del.
Holmes, Wright, Martinique H., N. Y. C.
Hughes, Merill, Pelham Heath Inn, N. Y. C.
Houston, Chas., Monmouth Beach C., N. J.
Huntley, Lloyd, c-o M. C. A., Paramount Bldg., N. Y. C.
Hyde, Alex., c-o Wm. Morris, 1560 B'way, N. Y. C.

I

Irving, B., Lyceum T., New Britain, Conn.
Imperial Marimba, American House, Boston.
Ingraham, Roy, Paramount H., N. Y. C.
Innis, Ed, Vanity Fair B., Huntington, W. Va.
Ipana Troubadours, WEAF, N. Y. C.
Irwin, Vic, Pavillon Royal, Valley Stream, L. I.
Iseminger, Bill, Hagerstown, Md.
Iula, Felice, Rivoli T., Baltimore.
Iula, Ruffino, City Park Bd., Baltimore.

J

Jackson's Jazz, 13 Chestnut St., Gloversville, N. Y.
Janis, Fred, Turkish Village C., Chicago.
Janover, A. L., 1255 Grant Ave., N. Y. C.
Jedel, H., 475 Hawthorne Ave., Newark, N. J.
Jehle, John, 75 Driggs Ave., Brooklyn.
Johnson, Arnold, 1560 Broadway, N. Y. C.
Johnson, C., Small's Paradise, N. Y. C.
Johnson, Johnny, c-o M. C. A., Paramount Bldg., N. Y. C.
Johnson, Merle, 155 W. 46th St., N. Y. C.
Johnston, O. W., 48 Grove Ave., Ottawa
Jordan, Art, 6241 Norwood St., Phila.
Jorgensen, Ruth, 1235 Sheldon St., Jackson, Mich.
Joy, Jim, c-o M. C. A., Paramount Bldg., N. Y. C.
Joyce, Teddy, Penn T., Pittsburgh.

K

Kahn, Herman, Capitol T., Newark, N. J.
Kalls, H., Lido Venice C., Boston.
Kaley, Chas., Granada T., Chicago.
Kamas, Al, Swanee B. R., Washington.
Kaplan, F. J., Bamboo Inn, 3222 W Madison St., Chicago.
Kassel, Art, c-o M. C. A., Paramount Bldg., N. Y. C.
Katz, Kittens, c-o M. C. A., Paramount Bldg., N. Y. C.
Katzman, Louis, c-o Brunswick, 799 7th Ave., N. Y. C.
Kaufman, W., 28 N. 10th St., Lebanon, Pa.
Kavanaugh, Ray, Carroll T., N. Y.
Kay, Geo, Paramount T., N. Y.
Kayser, Joe, Midland T., K. C., Mo.
Keegan, Ross E., 22 Gold St., Freeport, L. I.
Kemp, Hal, Manger H., N. Y. C.
Kennets, Larry, 801 Keenan Bldg., Pittsburgh.
Kentner, H., Benj. Franklin H., Phila.
Kenin, H., Multonomah H., Portland, Ore
Keystone Serenaders, Gd. Riviera T., Detroit.
King, Hermie, Oakland T., Oakland, Cal
King, Ted, 745 7th Ave., c/o Taps.
King, Wayne, Abagon B. R., Chicago.
King's Melody, 68 Mueller St., Binghamton, N. Y.
Kerr, Chas., Golden Dragon, Phila.
Kline, M., 5456 Spruce St., Philadelphia.
Kneisel, E., Biltmore H., Atlanta.
Knutson, Erling, President H., K. C.
Kosloff, Lou, Chicago T., Chicago.
Kraus, Arthur, 1482 Broadway, N. Y. C.
Krausgrill, Walt, 347 Claremont Bldg., S. F.
Krueger, Art, Wisconsin H., Milwaukee.
Krumholz, G. P., O. Box 404, New Bedford, Mass.
Kvale, Al., Oriental T., Chicago.

L

Lagasse, F., 518 Merrimac St., Lowell, Mass.
Lampe, Dell, Capitol T., Chicago.
Landau, Mike, Oakland's Terrace, 50th St. and Broadway, N. Y. C.
Lang, Henry, Baker H., Dallas.
Lange, J. V., 27 Abbott St., Lowell, Mass.
Lanin, H., 2000 W. Girard Ave., Phila.
Lanin, Sam, WEAF, N. Y. C.
Lefkowitz, Harry, Casley H., Scranton, Pa.
Lentz, Al., 1599 President St., Brooklyn, N. Y.
Leonard, Harold, 64 W. Randolph St. Chicago.
Levin, Al, 478 Whalley Ave., New Haven.
Levine, Jack, Cinderella B., Long Beach Cal.
Levitow, Bernard, Commodore H., N.Y.C.
Levy, R. H., 131 Elmer Ave., Schenectady, N. Y.
Lido Orch., Suite 56, Loew Bldg., Washington, D. C.
Light, Enoch, Gaumont Palace, Paris.
Lipsey, M., 1731 Humboldt Blvd., Chicago.
Lombardo, Guy., Roosevelt H., N. Y. C.
Long, Dick, Curtis H., Minneapolis.
Lopez, Vincent, St. Regis H., N. Y.
Lowe, Burt, Statler H., Boston.
Lowry, Ed., Ambassador T., St. L.
Lyman, Abe, Paramount T., New York.
Lynn, Sammy, 2003 Wichita St., Dallas.

M

Macdonald, Rex, Coliseum, St. Petersburg.
Mack, Austin, Golden Pumpkin C., Chi.
Maitland, J., Garden B., 3136 Sheffield Ave., Chicago.
Major, F. J., 3007 3d St., Ocean Park, Cal.
Maloney, R. B., 808 Elinor St., Knoxville, Tenn.
Mann, Gell, 76 E. 86th St., N. Y. C.
Marburger, H., 346 Knight St., Reading, Pa.
Marsh, Chas., Ft. Pitt H., Pittsburgh.
Mason, Bobbie (Miss), New China R. Youngstown, Ohio.
Masters, Frank, Uptown T., Chicago.
May, Cliff, Beach H., Coronado Beach Cal.
Mayo, Eddie, 89 Crooke Ave., Brooklyn, N. Y.
McEnelly, E. J., 36 Sylvan St., Springfield, Mass.
McGay, J., Detroit Country Club, Detroit
McIntyre, James, Chateau Laurier, Ottawa.
McKinney's, Edgewater B., Detroit.
McVee, I. S., 1221 E. 33d St., L. A.
Meeker, Bob, Palmer House, Chicago.
Melia, Wm., 91 Edwin St., Ridgefield Park, N. J.
Melson, Chas., Stanley T., Jersey City.
Memphisonians, 92 S. Main St., Memphis
Menge, M., El Patio B., L. A.
Messenger, Al, Roseland, Taunton, Mass.
Meroff, Ben, Granada T., Chicago.
Mey-Hayne-Grauer, Plantation, Buffalo.
Meyer, M. F., 926 Broadway, Brooklyn, N. Y.
Meyer, Oscar, 4529 N. Camac St., Philadelphia.
Meyer, Vic., Butler H., Seattle.
Meyerinck, Herb., Alhambra T., Sacramento.
Meyers, Al, 6206 Girard Ave., Phila.
Meyers, Louis, Horn's D. H., L. A.
Miamian, Buffalo, N. Y.
Miller, J. Franz, Statler H., Detroit.
Miller, Jack, Press Club, Montreal.
Miller, N., 121 Williams St., Chelsea, Mass.
Miller, Ray, c-o M. C. A., 1501 B'way, N. Y. C.
Miller, Vic, Loew's State, Syracuse.
Miller, W., Ritz Carl. H., Phila.
Miner-Doyle, 1192 Middlesex St., Lowell Mass.
Mills, Floyd, 786 Fayette St., Cumberland, Md.
Minich, Ed., 1101 Prospect Ave., Scranton, Pa.
Mitchel, Al, Olympia T., New Haven.
Moore, Dinty, Hunter Is. Inn, Pelham, N. Y.
Moore, Prof., Montmartre C., Hollywood
Morey, Al, Worth T., Ft. Worth.
Morey, Jack, 99 Westfield Rd., Holyoke.
Morris, Glen, Silver Slipper, Baltimore.
Morris, Mel, Piccadilly H., N. Y. C.
Mosher, V., 3137 10th Ave. S., Minneapolis.
Murphy's Skippers, Majestic H., Tamaqua, Pa.
Musial, Fred, Oriental T., Detroit.
Moana H., Waikiki Beach, Honolulu, Hawai.

N

Novit, Jules, Parody, Chicago.
Naylor, Oliver, Palais D'Or, Phila.
Neff, Art, 6223 Spruce St., Philadelphia.
New Orleans Owls, H. Roosevelt, N. O.
Nichols, Red, c-o M. C. A., Paramount Bldg., N. Y. C.
Noble, Johnny, Royal Hawaiian and

O

Octavet Orc., 35 Duffield St., Brooklyn, N. Y.
O'Hare, H., 20 W. Jackson Blvd., Chi.
O'Hearn, Trave, LeClair H., Moline, Ill.
Olsen, George, 20 W. 43d St., N. Y. C.
Oppenheim, W., Benj. Franklin H., Phila.
Original Georgia 5, Danceland, Jamaica, L. I.
Original Yellow Jackets, Summerland Beach, Buckeye Lake, O.
Orlando, Nick, Plaza H., N. Y. C.
Owens, H., Mayfair H., L. A.
Owen, Dale, Capitol T., Flint, Mich.

P

Pace, George C., Roseville, O.
Paleman, Dan, Black Cat R., N. Y. C.
Parisian Red Heads, 28 W. North St., Indianapolis.
Pasternacki, Steve, Luigi's R., Detroit.
Payne, Al, 469 Meigs St., Rochester.
Pearl, Morey, 263 Hunting Ave., Boston
Peck, Jack, 801 Keenan Bldg., Pittsburgh.
Peerless Orch., Monmouth St., Newport, Ky.
Perluss, Abe, Rose Room, Los Angeles.
Peterson, B., Tivoli T., Michigan City, Ind.
Pfeiffer's Orch., 1348 Palmetto Ave., Toledo.
Philbrick's Orch., Younker's Dept. Store, Des Moines, Ia.
Phillips, Phil., Club Bagdad, Dallas.
Piccino, A., 860 N. 8th St., Reading, Pa.
Pipp's Orch., Sullivan's, Edmonton, Can
Pollock, Ben, 226 W. 47th St., N. Y. C.
Pollock, Ralph, Loew's State, Syracuse.
Prado, Fred, American House, Boston.
Prince, G., King War Lo R., Detroit.
Pullen, R. E., 1365 Sellers St., Frankford, Phila.

R

Randell, Art, Fontenelle H., Omaha.
Rapp, B., Arcadia, West Haven, Conn.
Rapec, Erno, Roxy T., N. Y. C.
Rasmussen, F., 143 Graham Ave., Council Bluffs, Ia.
Rawden, Bill, Palace H., S. F.
Reisman, Leo, Central P. Casino, N. Y.
Renard, Jacques, Coconut Grove, Boston.
Reser, Harry, 148 W. 46th St., N. Y. C.
Rhythm Roamers, care Chas. Mack, Detroit.
Ricci, Aldo, Ritz-Carlton H., Fred Rich, 745 7th Ave., c/o Taps.
Rickitts, J. C. Kosciusko, Miss.
Rines, Joe, Elks H., Boston.
Rittenband, J., U. Artists T., Detroit.
Rizzo, Vincent, Sylvania H., Phila.
Rodemich, Gene, Metropolitan T., Boston
Roesner, Walt, Capitol T., N. Y.
Rohde, Karl, Loew's Orpheum, Boston.
Roky, Leon, Syracuse H., Syracuse.
Rolfe, B. A., 1590 Broadway, N. Y. C.
Roman, Joe, 105 Winter St., Portland, Me.
Romanelli, L., King Edward H., Toronto
Romana, P., Roseland B. R., N. Y. C.
Rose, Irv., Statler H., St. L.
Rosebrook, Shad, Pantages T., S. F.
Rosen, Paul, 78 W. Randolph St., Chicago.
Rosenthal, Harry, Steinway Hall, N. Y. C.
Rothschild, Leo, 306 W. 14th St., N. Y. C.
Royal Novelty Six, 2333 N. 22d St., Phila.
Rubinoff, Met. T., Boston.
Russell, B., King Cotton H., Greensboro.

S

Sanborn, Ed., Loew's T., Montreal.
Sands, P., 215 Ridgewood Ave., B'klyn.
Schara, C. F., 624 Bway., Buffalo, N. Y.
Schmitt, Fred, Rialto T., Denver.
Schooler, Dave, Loew's Paradise T., Bronx, N. Y.
Schubert, Ed., 24 Arthur St., Lawrence, Mass.
Schwartz, U. J., 819 Court St., Fremont, Ohio.
Scott, L. W., 609 Dilbert Ave., Springfield, O.
Scott, Frank, 284 President St., B'klyn, N. Y.
apolis.
Seidenman, Sid, Mayflower H., Wash.
Salinger, Abe, President H., A. C.
Sellinger, Henry, Drake H., Chicago.
Selvin, Ben, Columbia, 1819 B'way, N. Y.
Setaro, A., Granada T., S. F.
Seven Aces, c-o M. C. A., Paramount Bldg., N. Y. C.
Severi, Gino, Granada T., S. F.
Sheffers, H. C., Wilbur's, Taunton, Mass
Shelton, Geo., Olympic H., Seattle.
Sherman, Maurie, c-o M. C. A., Paramount Bldg., N. Y. C.
Sieff, Jos., Caves C., 19th & Bway, Oakland, Cal.
Silverman, D., Missouri T., St. Louis.
Silvertown Cord, c-o M. C. A., Paramount Bldg., N. Y. C.
Simons, Seymour, Hollywood T., Detroit.
Smith, Left., Connie's Inn, N. Y. C.
Smith, Harl, Blossom Heath Inn, Detroit.
Smolin, S., 160 W. Buchtel Ave., Akron, Ohio.
Souders, Jackie, Strand T., Vancouver.
Specht, Paul, 1585, Broadway, N. Y. C.
Spielman, M., Moulin Rouge C., B'klyn.
Spitalny, Phil, Pennsylvania H., N. Y. C
Spitalny, H. Leopold, Chicago T., Chi.
Spitalny, M., Statler H., Cleveland.
Springer, Leon, 134 Livingston St., Bklyn.
St. Clair Jesters, Prince Edward H., Windsor, Canada.
St. Louis Kings, 1383 E. 95th St., B'klyn.
Stafford, H., 911 Sumner St., Lincoln, Neb.
Stafford, Jesse, Palace H., S. F.
Stark, Ferdinand, Curran T., S. F.
Steppe, Norman, Shadowland C., San Antonio.
Stern, Harold, Alamac H., N. Y. C.
Stevens, Perley, 253 Huntington Ave., Boston.
Steward, Sam, Black Cat C., Columbus.
Stock, B., c-o T. Shayne, 1576 B'way, N. Y. C.
Straub, Herb, Buffalo Broadcasting Corp., Buffalo.
Strickland, Chas., Pk. Central H., N. Y. C.
Strissoff, Vanderbilt H., N. Y. C.
Steele, Blue, Peabody H., Memphis.
Straight, Chas., Variety, Chicago.
Sutherland, Lee, Flor d'Italia C., S. F.
Sweet, Al, 29 Quincy St., Chicago.
Sweeten, Claude, Golden Gate, S. F.
Sweeten, Owen, Senator T., Sacramento.

T

Taylor, H., 1015 Chestnut St., Phila.
Taylor, Jack, Ambassador H., L. A.
Teppas, J. J., 538 Glenwood Ave., Buffalo.
Terry, Thelma, c-o M. C. A., Paramount Bldg., N. Y. C.
Thaviv, 1739 Straus Bldg., Chicago.
Tierney Five, Rittenhouse H., Phila.
Turcotte, Geo., 90 Orange St., Manchester, N. H.

V

Vagabonds, Oriole Terrace, Detroit.
Vallee, Rudy, c-o Paramount Studio, Hollywood, Cal.
Van Surdam, H. E., Statler H., Buffalo.
Van der Zanden, Ambassador H., N. Y.
Veo, Harold, McAlpin H., N. Y. C.
Vorhees, Don, 325 W. 45th St., N. Y. C.

W

Walker, Ray, 466 Washington Ave., Brooklyn, N. Y.
Wagner, Sol., Davis H., Chicago.
Warner, D., Egyptian B., Ocean Pk., Cal.
Walsh, W., 212 E. Tremont Ave., N. Y. C.
Warin's Penn., c-o J. O'Connor, 1697 B'way, N. Y. C.
Watson, Monk, Grand-Riviera T., Detroit.
Weede-Meyer Orc., c-o M. C. A., Paramount Bldg., N. Y. C.
Weeks, Anson, Mark Hopkins H., S. F.
Weems, Ted, c-o M. C. A. Paramount Bldg., N. Y. C.
Werner, Ed, Michigan T., Detroit.
Wesley, Jos., 317 12th Ave., Milwaukee.
Whidden, Ed, 125 Dikeman St., Brooklyn.
Whiteman, Paul, 1560 Bway., N. Y. C.
Whitmer, Ken., Paramount Hotel, N. Y.
Williamson, Ted, Isle of Palms H., Charleston, S. C.
Wilson, Billy, Du Pont H., Wilmington.
Wilson, Clare, Madison Gardens, Toledo.
Wilson, F., Marcell Country Club, Pasadena.
Winebrenner, W. S., 267 Frederick St., Hanover, Pa.
Wittstein, Eddie, New Haven.
Wolf, Rube, Fox T., San Francisco.
Wolfe, Leo, Vanity Fair Chicago.
Wolshan, J., El Patio B. R., S. F.
Wunderlich, F., 1587 E. 19th St., Bklyn.
Wylie, Allister, Coronado H., St. L.

Y

Yates, Danny, Windsor H., Montreal.
Young, L., 1855 Prospect Pl., Brooklyn.
Youngman, H., 882 51st St., Brooklyn.

Radio Programs

(Continued from page 1)

find; Welcome Lewis, blues singer from the Pacific coast; Alan McQuhae, tenor, recently signed to a contract; series of weekly programs by Major Edward "Tex" O'Reilly, adventurer and veteran of 11 wars; Vaughn deLeath, contralto crooner; Jessica Dragonette, soprano; and Billy Jones and Ernie Hare, who built a rep as the Happiness Boys. Walter Damrosch will be back on the air during the next month with a new series of education broadcasts.

Daytime Better

A general improvement in the style of the daytime programs is being contemplated, with serious consideration given to the bigger program sponsors who are eager to enlarge their broadcast activities to include daytime periods. In building daytime programs the housewife is considered an important angle and the agriculturist another. All the farm broadcasts heard during the summer will probably continue through the winter or be replaced by others of similar nature. The already established policy of breaking up daytime talks by musical interludes or other forms of entertainment will be continued and broadened.

Inside Stuff—Music

(Continued from page 62)

southern hotels claiming he is a representative of M. C. A., booking non-M. C. A. bands into the hotels and cashing bad checks.

Complaint was received from Francis J. Cator, manager of the Marion Hotel, Charleston, S. C., who informed the New York office that two weeks ago the self-styled Wheeler stopped at his hotel averring that M. C. A. sent him as their representative. Wheeler booked a band billed as Al Moore's into five hotels in Charleston and Richmond, all members of the Southeastern Hotel Association. Wheeler cashed $85 in checks with Cator which later were discovered to be n. g., the hotel man declared.

Goodheart, when informed of the occurrence, recalled a Wheeler who had been to see him a few weeks before and asked to see a M. C. A. booking contract as he was booking a band and wanted a contract form to follow. Goodheart sent him to the A. F. M.

Mercer Cook, son of Will Marion Cook, negro song writer, received a cash settlement from Shapiro-Bernstein last week and dropped his plagiarism suit against the music publishers. Cook produced proofs that the song "I Love You, You Are the Ideal of My Dreams," was written by him and published by an up-state New York independent publisher several years before the song found its way into the Shapiro-Bernstein catalog by a roundabout route.

Plagiarism suits over popular music are frequently started against the leading tin pan alley publishing houses, but seldom does a song writer produce such proofs of prior publication as Cook held.

RINGLING BUY A MERGER?

Sure-Thing Gambling Concessions And Fairs Up Against It in Kansas

Kansas City, Sept. 17.

This week will show whether the people of Kansas desire their fairs with gambling with just about all the chances against them, or without.

The Kansas Free Fair was on in Topeka last week, and, starting Monday the State Fair opened in Hutchinson.

Both fairs are supported by state funds. A state law makes it specific that no gambling can be allowed on the grounds or the state funds are automatically forfeited. With the barring of the games of chance, which were willing to take the choicest booths and locations and pay the best prices, there was some difficulty in filling the concession space on the Topeka grounds, but Secretary Burdick refused to let in any gambling device. Early in the summer, after learning that practically all the games on the carnival and fair grounds were "sure things" for the operators, Governor Reed instructed the attorney general to clean them up. One raid with a number of arrests was made. Soon after the Governor was advised that a number of carnival companies had cancelled their dates in the state, as they could not make expenses without the games.

The Pawnee County Fair declared its meetings off and announced it could not make a contract with a carnival company.

3-Cornered Tent Fight, Downeys, Barnett, Hunt

Washington, Sept. 17.

Three-way circus battle is going on along the eastern shore of Maryland. Those engaged are three motor-truck shows, Downey Bros., Barnett Bros., and the Hunt outfit.

Downey outfit has been playing the territory for years and is set to fight it out with the invaders. Barnett outfit, owned by Rogers & Hamilton, and about the same size as Downey's, hails from Canada and is equally determined. Hunt's show, a much smaller affair, is between the two fires.

Bridgeport Wants Circus

Bridgeport, Sept. 17.

Purchase by John Ringling of five additional circuses, today revived rumors that the old winter quarters of the circus in this city might be re-acquired.

Strength was given the report Mr. Ringling might be coming to Bridgeport to discuss winter quarters when it became known he was touring Connecticut.

It is said several civic organizations were to make an attempt to interest the Ringlings in again locating here as the removal of the circus has cost local merchants thousands of dollars yearly.

Balto's Civic Splash

Baltimore, Sept. 17.

Baltimore's bi-centennial celebration, Sept. 12, 13 and 14, proved to be the biggest outdoor affair ever staged by this municipality.

The pageant-parade that climaxed the celebration Saturday afternoon drew probably 300,000 to the street curblines and 55,000 to the municipal stadium.

CHI CARNIVAL GYP FINED

Chicago, Sept. 17.

George Keller, carnival grifter who ran a shell game, was fined $100 for operating at an American Legion show here.

A city yokel complained after he had been taken for $115. Judge and Legion sided with him.

Minn. State Fair Gate Off

Minneapolis, Sept. 17.

Attendance at the Minnesota State Fair this year was 426,335, less by 30,877 than last year.

Bad weather caused the drop. It is believed that a small profit was earned.

CIRCUS KEEPS CARNIVAL OUT OF TEX. STATE FAIR

Dallas, Sept. 17.

State Fair of Texas opens here Saturday, Oct. 12, for its 15-day entertainment of some 1,000,000 or more Texans. Is annual affair, begun back in the '80's, and biggest amusement venture in the South.

Hagenbeck-Wallace Circus replaces Morris-Castle carnival and the "Red Robe" will be at the Fair Park auditorium at $2.50 top.

C. S. Brown Killed in Chi

Chicago, Sept. 17.

Racketeers are charged with the death of Charles S. Brown, 35, street carnival man, who was shot and killed here, Sept. 12.

Carnivals

(For current week—Sept. 16—when not otherwise indicated.)

Alamos, Graham, Tex.
Alabama, Waynesboro, Tenn.
Anderson-Srader, Bridgeport, Neb.
B. & B., Troy, N. C.
Barnhart, Burlington, Kan.
Barker's, Hoxie, Ark.; 23, Wynne, Ark.
Bee's, 23, Dickson, Tenn.
Brundage, La Crosse, Wis.
Bunts, Wise, Va.
Butler, Oglesby, Ill.; 23, Ellington, Mo.
Byers, Duncan, Okla.
Cetlin & Wilson, Lexington, Va.
Cotton, Rison, Ark.
Crounse's, Morris, N. Y.
Dixie, Ittabena, Miss.
Dodson's, Tulsa, Okla.
Drew's, Franklin, N. H.
Foley & Burk, Tulare, Calif.
Francis, Okmulgee, Okla.
Galler's, Owingsville, Ky.
Gibbs, Nowata, Kan.
Gloth's, Pittsburgh; 23, Hope,e Pa.
Greenburg, Salt Lake City.
Gruberg's, Drakes Branch, Va.; 23, Farmville, Va.
Happyland, Alpena, Mich.
Harris, Flatriver, Me.
Walter Harris, Leechville, Ark.
Henke's, Escanaba, Mich.
Hoffner, Aledo, Ill.
Howard Bros., Clarksburg, W. Va.
International, Oxford, Can.
Isler, Clay Center, Neb.; 23, Salina, Neb.
Jones, Nashville, Tenn.
Ketchum's, Martinsburg, W. Va.
Krause's, Morristown, Tenn.
Lachman-Carson, El Reno, Okla.
Laughlin, Palmyra, Mo.; 23, Okolona, Miss.
Leggette, Peteau, Okla.
Levitt-Brown-Huggins, Puyallup, Wash.
Little's, Alamo, Tenn.
Loos, Greenville, Tex.
McGregor, Kemp, Tex.
Metropolitan, Mt. Carmel, Pa.
Miami, Maysville, Ky.
Michigan, Battle Creek, Mich.
Ralph Miller, Marrollton, Ark.
Glen Miller, Bisbee, Ariz.
Miller Bros., Terre Haute, Ind.; 23, Nashville.
Mississippi, Atlanta, Tex.
Morris & Castle, Spencer, Ia.
Murphy, Chattanooga, Tenn.
Pacific, Missoula, Mont.
Page, Newport, Tenn.
Poole, Longview, Tex.
Powers & Larkin, La Fayette, Ind.
Reithoffer's, Tunkhannock, Pa.
Rice Bros., Newbern, Tenn.
Royal, Cairo, Ill.; 23, Corinth, Miss.
R. & C. Model, Asheville, N. C.
Sandy's, Jersey City.
Scott, Dillon, Wyo.
Sheesley, 23, Norfolk, Va.
Harry's, Churubusco, Ind.
Snodgrass, Waldron, Ark.
Sol's, Veedersburg, Ind.; 23, Brookston, Ind.
Steffens, Nephi, Utah.
Stewart's, Blue Ridge, Ga.
Stone, Mt. Airy, N. C.
Strayer's, Cape Girardeau, Mo.; 23, Poplar Bluff, Mo.
Sunset, Martinsville, Ind.
Sunshine, Livingston, Tenn.
Tennessee, Jackson, Tenn.
Tidwell, Eldorado, Okla.
Virginia, Summersville, W. Va.
Work, Eldorado Springs, Mo.
World of Pleasure, Suffolk, Va.
Wortham's, Hutchinson, Kan.
John Wortham, Pueblo, Col.; 23, Amarillo, Tex.
Zarra Manhattan, Branchville,e N. J.

Circuses

Hagenbeck-Wallace

Sept. 16-20, Hutchinson, Kan.; 21, Alva, Okla.

Ringling-Barnum

Sept. 16, Long Beach, Cal.; 17, San Diego; 18, El Centre, Calif.; 19, Phoenix, Ariz.; 20, Tucson, Ariz.; 21, El Paso, Tex.

Sells-Floto

Sept. 16, Houston, Tex.; 17, Galveston; 18, Beaumont, Tex.; 19, La Fayette, La.; 20, Baton Rouge; 21, Lake Charles, La.

Complete cast of "Mammy," WB; Al Jolson, Lois Moran, Lowell Sherman, Louise Dresser, Hobart Bosworth, Noah Beery, Tully Marshall, Mitchell Lewis, Ben Hall, Frank Hagney, Lee Moran. Michael Curtiz directs.

LOOKS THAT WAY FROM REPORTS

John Ringling Said to Have Acted Upon Option Held for Merger Purposes of R-B Interests With Am. Circus Corp.—Ringling in Sole Control—Terms Not Leaking Out

NO SHOW SCRAPPED

Paris, Sept. 17.

"It's about time to get together on an economical basis through a merger," said Ed Ballard, who arrived on the "Ile de France" Friday.

Ballard is a member of Mugivan, Ballard & Bowers, who operate as the American Circus Corp.

"I'm ready to quit the circus business," added Mr. Ballard. "This move was decided upon as the best," referring to the taking over by John Ringling of the five A. C. C. circuses.

Mr. Ballard says he's been inactive as a showman for 10 years and prefers to now take things easy. With him are his wife and two children, the latter bound for a school in Switzerland.

Ballard, with Jerry Mugivan and Bert Bowers, may go on the board of directors of the new Ringling corporation.

Mr. Ballard says the merger move will centralize bookings, eliminate expensive competition and billposting costs, and also will be beneficial to performers through not repeating with an opposition outfit the following season in the same territory.

Ed Ballard's statement above, together with other reports, seem to say that the option exercised by John Ringling in taking over immediate possession of the Mugivan, Ballard & Bowers five circuses last week, indicates a probable merge of the interests rather than an outright buy by Ringling as at first believed.

An off-set to this stated by circus people is that John Ringling has never had a partner, other than his own family (five Ringling brothers), and the combined group, it is claimed, will be ultimately, if not at present, under Ringling's sole ownership.

Otherwise the merger if executed and placed into effect might lead to a large capitalization of the entire group of circuses, including the Ringling-Barnum show, with a possible floatation for public sale. This would bring in all of the circuses as co-operative with heads of departments, the better informed outdoor men say, and perpetuate the organization thus formed.

Reliable reports claim Ringling has no intention of scrapping any of the added circuses nor drastically altering their present personnel. This will extend to the winter quarters of each circus as well from that account, they remaining as is.

Economical

The economical aspect is said to have been firstly considered by Ringling, although it is repeated talk that the Ballard group taking the Madison Square Garden lease hastened Ringling's decision to take up the option. Stories that Ringling will locate another large arena in New York for circus purposes with a possibility of utilizing it throughout the winter for an indoor one-ring circus at popular prices.

One report is that Charlie Sparks, who sold his show to the Ballard bunch last winter, may be called into the Ringling organization, at headquarters in New York, or to handle one of the annexed shows, presumably his own former circus.

Ringling Routing

Ringling, who is claimed by many to be the best outdoor router in the country, may make it his personal task next summer to route all of the circuses, counter-balancing them according to size, grade and territory. He will likely give much longer contracts to performers, shifting them by the seasons..

None of the terms of the buy or option has leaked out. It is still said that the opional price was set at $1,500,000 for the five circuses, which are Sells-Floto, Hagenbeck-Wallace, John Robinson, Spark's and Barnes'. Sparks' winters at Macon, Ga. Other winter quarters were reported last week.

John Ringling is on an inspection tour of the circuses, expected back in New York today (Wednesday).

Nothing is known of his future movements, especially with placing any of the five shows under new-old titles held by him. Nor is there anything on the probability of Tom Mix continuing with the Sells-Floto circus next season. Mix's terms with that show, $10,000 a week net and a piece, are staggering to Ringling.

A news report in the dailies last week mentioned that Zach Miller of 101 Ranch left the south for New York to confer with Ringling over a proposal of the latter to buy 101. If that sale should go through, Mix, if departing from S-F and continuing as an outdoor attraction, would have to build up a show of his own.

Another news story, dated from Peru, Ind., said Mugivan and Bowers contemplate entering the banking business.

Grift Shows

A member of the Circus Fans' Ass'n, writing to Variety, wanted to draw attention to the circuses omitted in Variety's report last week when it was said that John Ringling had bought the circus field 100%.

It's hard to understand how a Circus Fan member could wish to include among circuses, outfits under canvas claiming to be circuses, with shell workers, pickpockets and a blow off as a part of their day's racket.

If the Circus Fan is aware of any traveling outfit, other than a motorized show or a two or three-car circus that is working clean, Variety will print its name if the Circus Fan is correct.

Some of the circuses mentioned in the Fan's letter are notoriously grift, so much so that Variety did not catch any of them this summer for a review, tired of those kind of outfits and their cheap, crooked ways.

Fixing, locally, may be easy for them, but they can never fix their standing or reputations.

Summer Skating Rink Business a Surprise

New York city swimming pools had the best summer since they were launched.

What proved the sensation in local pools around New York was the biz done by the roller skating rink adjoining the Van Cortlandt pool in upper Broadway. Even on the days when the thermometer registered 92 the rink was active. The skating surface is enclosed.

TENT TABS CAN'T BUST IN ON VAUDE

Turk tabs of tent show variety have been trying to crash the gates of vaude in line with the unit show craze now enveloping the vaude field with little success. Most of the tent show boys figured when Marcus crashed with his tabs on RKO they also had an equal chance for soft pickings.

The tab boys figure the break another lost opportunity and will probably unpack the tents for a southern sojourn when chill weather blows in.

CHI CARNIVAL WORKER SLAIN IN STREET WAR

Chicago, Sept. 17.

Street carnival business has taken a Chicagoesque turn. Police are investigating the murder of Charles S. Brown, 35, carnival worker, and blame rival street show men.

Brown went for his last ride the night of Sept. 12, was tortured, shot several times and then tossed from a speeding auto.

Police investigation disclosed that Brown had boasted of carnival honesty to some in the business not so honest, and that he had put in a rap several times against crooked devices.

Louisville Fair Accident Hurts Five in Stey Troupe

Louisville, Ky., Sept. 17.

Five men in the Stey troupe, European wire act booked by Barnes - Carruthers, were injured when they fell 50 feet as their cable snapped in a performance at the Kentucky state fair last week. All are in the hospital.

CARNIVAL PEOPLE HELD

Natchez, Miss., Sept. 17.

Mr. and Mrs. R. A. Fenner, L. C. Ashford and Jack Wilson, known in carnival business, have been held to the grand jury for robbery.

Charge is that they entered a store and carried away the cash register after making purchases. Loot was $10.

Wilson formerly was with Walter L. Main shows.

RITZY

Continued from page 67)

once employed at Wanamaker's demonstrating ukuleles. Later she was in the chorus of musicals, graduating into a principal and making a hit in "The Follies." She was born in the same house, in Greenwich Village, where Gene Tunney was born.

Brisbane's Apartment

Colvin W. Brown has leased an apartment at 1060 Park avenue. Mrs. George Brette Glaenzer has taken a suite at the new Hotel Delmonico. Formerly Mrs. Knoderer, she was nee Margaret Lynch. She is in the Social Register, though her sister-in-law, Mrs. Jules Glaenzer, is not, the latter having been Kendall Lee, professional dancer. Mrs. Harry H. Frazee has also taken a suite at the Delmonico. Formerly Mrs. Boyd, she is the stepmother of Harry H. Frazee, Jr. The late sporting and theatrical man, who died last spring, left an estate valued at $3,500,000. He was divorced by Elsie Clisbee. John Held Jr., the artist, has leased a penthouse at 320 East 53rd street, as has also Mrs. Georgiana Brown Herbson, artist Arthur Brisbane has leased two floors and a penthouse, making one of the largest apartments in town, at 1215 5th avenue, although he owns millions of dollars worth of real estate, including the Ritz Tower apartment hotel. Brisbane has a country estate at Lakewood, N. J.

John A. Hoagland has leased an apartment at 77 Park avenue. Inheriting a share of the baking powder millions, he became known as a lavish spender, and married Billie Allen, once of "The Follies."

Shirley Vernon's Role

Shirley Vernon, last on Broadway in "Good News," will be in "Tin Hats," with Jack Donahue, playing an American heiress. Appropriately enough, she is expected to marry the wealthy Homer Orvis, who was divorced by Emma Hill. Homer is a brother of Schuyler Orvis, who was divorced by Ina Leland, and then married Mrs. Virginia Schnelby Ruggles.

Chatter in London

London, Sept. 10.

Jimmy Campbell is a stamp-addict, sitting up all night to paste 'em in books.

J. E. Otterson, president of W. E., here, too.

Donald Stuart, to play life-part of late composer, Leslie Stuart, in "The Melody Maker," is not related.

"Martin Luther" got into the Avenue Pavilion after several weeks with the censors' scissors. Not much clipped.

Sobbies say Mrs. Kate Meyrick, night club queen, is dying in prison.

Manager Thorp says no gambling or drinking going on at B. I. P. studios, with Atkinson, "Express" critic, still after Syd Chaplin though mentioning no names.

Sir Henry Wood, who jams them in at the Promenade concerts, is listening at last to Stoll and may take his orchestra into the Coliseum, his first visit to a vaude house.

Elinor Glyn will cool off in England, having bought a cottage near Coombe Hill golf links, Kingston. Will name the slab "It." They say she has rented a studio at Elstree and starts producing shortly.

Tight belts just above the waist line for the dames here. Can be put over little old last year's frock.

Ralph Pugh, Ingram's weakness now, called Hollywood from Isle of Wight and got his call in 20 minutes.

Warwick Deeping's new novel is called "Roper's Row," but nobody in London knows where that is.

W. Graham Browne, Marie Tempest's husband, has been moved from the continent to a London hospital.

Edgar Wallace and Conan Doyle are arguing whether mediums ever chased down a murderer.

Dick Henderson for Jolson and Barrymore pictures, is a Yorkshire comedian—like Snowden.

The English Gilbert Emery, tenor, is the American-born Emery Pottle.

The past year's profits of Drury Lane were $300,000, as against $290,000 last year, with $125,000 added to the reserve fund, increasing the reserve to $500,000. Company shows cash assets of $475,000. Shareholders allotted dividend and bonus amounting to 12½ per cent.

Merryle Stanley Rukeyser, Hearst financial writer, pounded out six week's advance copy and then hoppedt to Europe with his mother. Rukeyser, at 23, was the youngest financial editor in the world, or if not that, the one with the longest name.

Press agent for "Devil in Bronze" was aired for thinking Austin Page's psycho-meller was full of gun play. Not a shot in it.

M. Latham Powell has just finished the talker treatment of "Suzanne," new Clayton and Waller musical to follow "Hold Everything" into the Palace, and is now writing the continuity on their old hit, "Princess Charming." This means the Ealing studios will be in production as soon as Jerry Jackson can get the engineers out.

Ruth Abbott has been shipped over here to play the American girl in "The Middle Watch." Wet phone call to Archie Selwyn did it.

Benita Hume, not so hot in the film version of "The Constant Nymph," but better in "High Treason," goes back to legit with Ivor Novello.

Hetty King sails for New York after finishing at the Victoria Palace this week.

Film extras are averaging $5 a week, with Queenie Leighton, once a pantomime star, among them.

Rudyard Kipling is going to talk again, Dec. 12, at a Franco-Anglican reunion.

George Robey, just back from a tour to South Africa, has a funny hobby for a comedian. He makes violins, and even Fritz Kreisler thinks they are great.

Joe Kennedy is claiming that Swanson picture, "The Trespasser," is the first talker, written directly for the new medium, not being a made-over silent or stage story.

Jean Forbes Robertson's marriage raised the number of Peter Pans who've gone to the altar to nine. The others were Ray Compton, Edna Best, Georgette Cohan, Dorothy Dickson, Zana Dare, Gladys Cooper, Pauline Chase and Nina Boucicault.

Cathleen Nesbitt stepped out of "A Bill of Divorcement" and into "The Calendar" without losing a stride.

Ivor Guest has the thinnest watch in Europe and it set him back $600. It gives him everything from a split second to the day of the month. Harry Reichenbach has the other, $700 and $200 duty.

Alexander Moissi, Berlin idol, is here to see "Journey's End," meet Bernard Shaw and C. B. Cochran, and work on his English. Though famous as a German actor under Reinhardt in Shakespeare, Moissi is really an Italian by birth.

Long bob of dames has them looking exactly like Roman girls of 2000 years ago. Hair is combed back behind the ears and waved to the shoulders.

Rasputin's daughter has published the inside of the mysterious moujik's life. It shows him plenty hot for night clubs and fast life generally in St. Petersburg.

"God's Trombone," "Theatre Street" and "I Will Be Good" are some of the book titles of the week.

Whimsical Walker, circus clown, 78, is still the kid's favorite at Gorleston-on-Sea, though no longer working at his gags.

British broadcasting still continues to burn the highbrows by giving them lessons how to pronounce English.

An old preacher at St. Mary's, Whitby, says he recalls a sort of bowl into which he had to direct his voice and from which four tubes led to a pew for the deaf. This was 60 years ago. He is claiming that as the first microphone.

Norman O'Neil has slipped two songs into "Emma Hamilton," Mary Newcomb's new one, opening Sept. 17. Idea borrowed from talkers.

U. S. TALKER EQUIPMENT SEIZED IN BUDAPEST

Siemens-Halske Interests Allege Patent Infringement by W. E.

Budapest, Sept. 16.

The Siemens-Halske people, owners of certain patents on talking devices, caused to be seized all the Western Electric equipment used to wire the Forum cinema here, setting up the argument that the Western Electric apparatus in certain minor details infringed on their rights.

"The Singing Fool" was ready to start an engagement at the house, the first American talker here. Seizure of the equipment and the litigation postponed the Jolson picture indefinitely.

"BOAT." "WEARY RIVER" HOLDOVERS IN HOLLAND

Amsterdam, Sept. 17.

"Show Boat" is holding over for its third week at the Tuschinski theatre.

"Weary River" at the Cinema Royal, opening at the same time in the Royal Cinema, is doing likewise. Both American pictures have scored strongly as the first of the American sounded product.

Ann Suter Paris Hit At Casino, Bonnel Out

Paris, Sept. 17.

Ann Suter scored a solid hit in the New Casino de Paris revue, being signed to remain until the termination of the piece Oct. 22. On that date the house goes over to Volterra, who paid 10,000,000 francs for the lease held by Varna and Dufrenne.

Miss Suter sang five songs in English and is hailed a real artist. Miss Waneyo, nude classical dancer, also was favorably received.

Joe Bonnel, American dancer and comedian, fared badly, perhaps because of his late position in the show and poor judgment in talking too much. The management took advantage of a contract clause to cancel him after the first performance, although most of the newspaper comments credit him with a good deal of cleverness.

Osterman's Figure

London, Sept. 17.

Jack Osterman, approached for a date at the Palladium, quoted $2,500 a week. No deal.

"STUDENT PRINCE" REVIVED

London, Sept. 17.

Laurillard is reviving "The Student Prince" at the Piccadilly about the middle of October with George Hassell imported to play his original role.

Remainder of the cast has not been signed.

Ray, Harrison Date

London, Sept. 17.

Ray and Harrison open at the Palladium Sept. 30 for a fortnight.

GERMAN'S SUICIDE

Walter Steinert, Once Foremost Producer, Ends It All

Berlin, Sept. 7.

Walter Steinert, one of Germany's best known operetta producers, committed suicide in a small hotel in Berlin. For years he controlled the famous Central theatre in Magdeburg and turned out all star productions which equaled those of the metropolis.

Then the breaks went against him. The public stopped coming. Last year he gave up the theatre and was planning to take over the Schauspielhaus in Breslau. This came to nothing and he was left without possibilties for the coming season.

Steinert was so deeply in debt it would have taken him years of success to pull himself even again.

SWITZERLAND

By Prof. E. B. Rice

Zurich, Sept. 5.

American talkers met with little appreciation on the side of Swiss picturegoers. Capitol's, owned by Universal, showed, at Basle and Zurich, the "Show Boat" and "Singing Fool," with business low. Prices increased, which may account in part.

Apollo-Cinema, Zurich, showed "Fox Follies," on RCA Photophone apparatus, and had an injunction brought against the showing by Triergon, Berlin, Swiss concern, which claims the patent right violated. Action pending while picture is running before half-empty houses.

Emil Jannings is in St. Moritz, with wife and daughter, coming from Berlin. It is said he refused to play the role of Rasputin, the Russian monk. Dr. Vollmoeller, German playwright, and author of "Miracle," is writing a story for Jannings, with Zuckmayer collaborating. Erich Pommer will be production manager of this UFA picture.

British Gaumont bought a lot at Lausanne and intends to erect a picture house seating 2,000. It will be located at Bel-Air. New house will be combined with a kind of Luna Park, in the Berlin way.

UFA announces it is opening new picture houses at Geneva and Lausanne.

Tobis' Productions

Berlin, Sept. 7.

Tobis, leading German sound patent holder, has reached an agreement with the Deutsche Lichtbild-Syndikat, an organization of German exhibitors who produce pictures for their own consumption. Sound pictures will be jointly produced by the two organizations and distributed by the Lichtbild-Syndikat.

A loose agreement between the two organizations led to misunderstanding, but now three directors of the Tobis are on the board of the Lichtbild-Syndikat and a working committee in which both organizations are equally represented has been formed. Capital of the Lichtbildsyndikat will be raised from one to 2,000,000 marks. Of this, half will be taken over by the Tobis.

This arrangement seems a good break for both organizations, and now it is up to the Tobis to make a few good features.

LADY MANNERS' SON

London, Sept. 17.

A son was born to Lady Diana Manners on Sunday. Mother is the wife of Alfred Duff Cooper.

$3,500 for Miss Lillie

Beatrice Lillie will play the Palace, New York, next week on a single week Keith booking (direct). She sails for England immediately after.

Some time ago the English comedienne asked for a salary of $7,000 before she would step on a vaude stage. She's reported going into the Palace for $3,500, or half.

"Hairy Ape" in Paris

Paris, Sept. 17.

Theatre Arts group will stage a French version of O'Neil's "The Hairy Ape" beginning Sept. 20.

World Sound Fight Starts

(Continued from page 2)

conferences, but when further conferences were held in London the Berlin interests enlarged their demands, refusing to work on a cross-licensing basis with free competition for both sides.

Western people further declare they offered to recognize the situation in Germany, where conflicting claims are pending in the courts, on the basis that Klangfilm holds the master patents covering that territory, and offered as well to enter into an agreement with the Klangfilm, but the Berlin people refused to consider the offer.

W. E. Balks at Royalty

Berlin, Sept. 17.

German sound film interests are advised that Otterson of Western Electric has left London without reaching an agreement with German sound patent holders.

Result is that Klangfilm is closing down on Western Electric equipment in all possible countries, including Holland, Hungary and Austria, where injunctions already have been obtained.

Next move will be effort to extend legal action to England and France.

It is declared here that the British concern controlling a talking picture apparatus (De Forest) and held by A. M. Schlesinger, has joined in the fight as an ally of Klangfilm, a development which is considered to give Klangfilm an advantage in its legal campaign in Great Britain.

The version given out here is that Western Electric was ready to agree to the exclusive wiring of German theatres with the apparatus of the Klangfilm group, but balked at royalty payments for all American equipment held to infringe upon the German patents.

Havana Chatter

By RENE CANIZARES

Havana, Sept. 7.

Vice dens known here as dancing academies were closed and padlocked last night by order of the governor. For the last two months the National Police, Secret Police, City Hall Officials and the Public Health Dept. Inspectors have been investigating the so-called dansants that were nothing but vice dens.

Drugs were sold almost openly in these places. Nobody but the "sosteneurs" got any profit out of these resorts. And what a crowd frequented the dancings! Eight places were padlocked and all using two orchestras, it means that no less than 100 musicians have been thrown out of work. Action is in line with the regeneration policy of the actual president of the republic, General Genardo Machado.

But things will not stop here, the mayor has ordered the drawing of new and stricter regulations for cabarets.

For the Kid Chocolate fight three radio stations tied up with as many newspapers gave the mill blow by blow as received by the direct wires of the AP. Loud speakers were installed in different parks throughout the city. Now the city will receive the Chocolate Kid and his manager officially and will bestow medals upon them. A street in far off Cerro district has been named after the Kid, too.

Pincho Gutierrez, Kid Chocolate's manager, is bringing prints of the Chocolate-Singer fight for the island. The kid will make personal appearances with the film. Joe Massaguer, sports editor of "El Mundo," titled the film.

Maria Remarque's "All Quiet On The Western Front" is going "big" on account of the publicity. The first Spanish edition received here was sold out in two days at one buck.

The Saenger-Publix people are dealing with the Matanza's chain and as soon as the New York office approves the deal, all the houses will be under their banner.

"Happy Peet," well known barkeeper, is deserting the bar and taking the Roosevelt Hotel for the winter. Peet had this hotel two years ago but left, due to a row with his partner. Hotel has been in the red ever since.

The Havana Special, crack train of the Pennsylvania and the Atlantic Coast Line, will make the trip in connection with the P. & O. steamers in 44 hours, starting Oct. 1

HOLD FILM BACK TILL PLAY'S RUN COMPLETED

London, Sept. 17.

A. H. Woods is producing "To What Red Hell" in New York about the middle of October, in association with Albert de Courville and Parnell & Zeitlin, sending over an all-English cast for the purpose. Sarah Algood already has been engaged.

Tiffany-Stahl has made a picture adaptation of the play which is ready for release, but has agreed to withhold it in the American market until the stage play has run its course on Broadway.

Egypt

By EDWARD ASSWAD

Cairo, Sept. 3.

A new film company has been formed at Alexandria under the name of Egypt Awakening Film Company. Ansaf Rushdy, actress, has been selected for the first role in its first film. The latter being engaged in the Bijou Palace under contract, may be unable to accept.

A contract has been concluded between Zaky Okacha and the actress Fatma Rushdy for lease of Ezbekieh Garden Theatre. Her troupe will play on this new stage, commencing Nov. 15, after having performed at the Opera House.

The actor Bishara Wakim has joined the troupe managed by Amin Sidy at the Fantasio Cabaret at Giza, near Cairo.

Attractions given at the Kit Kat include Rogerty's Trio, dancers, the eccentric dancers Nadio and Sagan, as well as the Torre Trio the characteristic dancers. Kate and Stany also have been engaged here.

Two young Egyptian singers have lately come before the public, Miss Nagat and Miss Siham. Their songs have been recorded by two phonograph companies and sale of the disks is reported big.

New bill at the Fantasio Cabaret at Giza are: Royce Sisters, English dancers; Van Derren Sisters, eccentric dancers, Ketty Star, singer, Lisl Rondolf, Leontinoff Duo, Russian dancers, and the Cubanolas Trio, Negro act.

Cochran Troupe Sailing

London, Sept. 17.

The company to play in "Bitter Sweet," first of a series of pieces C. B. Cochran will produce in the States in association with Arch Selwyn, sails Oct. 3.

It will play a single week in Boston and then go to the Ziegfeld theatre, New York.

AMERICANS ABROAD

Paris, Sept. 9.

In Paris: Marion Dixon and husband (Ed. Hamilton, Jr. of Chicago), Victor Ridder, Herman Norden, H. Fox, Willis J. Abbott, Sylvia Beacher, Harry V. Dougherty, Clara L. Laughlin, Dora Duby, Marguerite Nichols, Carl Randau, Guy Golterman, Irvia Perrine, James O'Flaherty, Rosa Ponselle.

Kuhnert, Bankrupt

Berlin, Sept. 7.

Hans Kuhnert, who took over the Kuenstler theatre in March, is bankrupt.

The Kuenstler has gone dark for the first time in years. Reopens in the fall under the management of Robert Klein, former supervisor of the Berlin Reinhardt stages.

PARIS CLOCK TIME

Paris, Sept. 17.

Paris goes back to sun time Oct. 6, clocks being put back an hour.

Liddy's Distant Claim

Sydney, Sept. 17.

James Liddy, American actor recently here for Williamson-Tait and now in London, is being sued for $350 rent and property damage by his former Melbourne landlord.

Karno on Coast

Los Angeles, Sept. 17.

Fred Karno, London producer, is in town looking over the picture situation.

CHICAGO

VARIETY'S CHICAGO OFFICE
Woods Theatre Building
CENTRAL 0644-4401

Englewood

The Englewood, with the usual Tuesday night 10-act show, was a sell-out again.

Weston's models, one man and two women, opened with a worthy posing act, working six minutes and eight poses; graceful and well received.

No. 2 was The Kincaids. Act opened with the man playing the sax poorly while the girl danced ordinarily. A C sax solo was not much of a success, but a xylophone was up his sleeve and the first number clicked. Much could be done if his stage personality were developed.

Jack Collins & Co. were fair in 20-minute seashore fall-in-love-fall-out skit with one set and three scenes. Some mothball gags but response good. Several songs break the skit. Two men and two girls in act.

Joe Jenny trio with male harmony, good act. Drop indicates metropolitan promenade. Straight street dress. Act free from blues humor. Harmony fair.

King and Perry, closing professional preview, got over well with musical act, guitar and mandolin. They sing three numbers without breaking for comedy. Making stage change to standard rube faces they go into hick dance, song and dialog, one discarding guitar for harmonica. Dialog drew heavy applause.

Herbert-Bolt trio opened regular bill with good hand balancing. Two men and girl contortionist. Several prone lifts by big fellow well received. Gene and Myrtle Moore (New Acts) failed to catch appreciably with straight vocal act.

Col. Fred Lindsey, whipcracker, back with same stunts and one new girl assistant. The colonel now tells of his film producing experiences before whipcracking, his exit.

Burke and Moore, man and girl (big girl), got over with 13-minute two-scene rube turn with peppy dialog. She exits for him to play harmonica; good. Hays Baker m. c. gag a success. Farm dance o. k. but black bottom finish off.

Bill closed by Buzzington's rube band (seven). Stage set as barn interior. Chief comic, bass drummer, in red wig, baggy pants. Act good. Woman plant mounts stage and dances in quadrille for finale.

Feature "Week-End Wives" (WB) and Pathe news, both silent. House will be wired in October.

Diversey

Max Ascher's hope for better b. o. figures will rise higher and higher if he contiaues bills equal to this week's which marked the start of five vaude acts, semi-weekly change. Main floor, seating 2,200, was well-filled for first show of last half.

Harry Beaumont booked the vaude. Molly Tate in clownish apparel opened, with act of comic acrobatics by three dogs and Nolly. Ketch and Wilma, ventriloquists, next, went over big. Could use a few fresh gags. Man, dummy dolled as messenger boy, and girl. Man throws voice with unusual clarity. Dialog rapid and good. Feature is duet between man and girl while ventriloquist fakes dummy playing jews-harp.

Bartee Sisters and Co., four girls and three men, in musical medley, fair; dances and songs ordinary. Opening idea with cast behind transparent radio drop inset in loud speaker good.

Nixon and Sands, blackface and girl, amused for ten minutes with good repartee and soft shoe stuff by the man who dons female dress for last five minutes for splendid impersonation of Mrs. 35th street.

Osaki boys, two Japs, close with fine risley and light clowning. Act short, but good.

Feature "Piccadilly" (WW), with "Hill Billy and Mountaineers" short (WB), Pathe News and Kinograms, also in screen. *Loop.*

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

The cities under Correspondence in this issue of Variety are as follows and on pages:

ALBANY	77	MEMPHIS	76
ATLANTIC CITY	78	MILWAUKEE	78
BALTIMORE	76	MINNEAPOLIS	76
BOSTON	75	MONTREAL	78
BROOKLYN	77	NEWARK	77
BUFFALO	77	OMAHA	78
CHICAGO	75	OTTAWA	78
CLEVELAND	75	PORTLAND, ORE.	77
DES MOINES	75	ROCHESTER	76
DETROIT	78	SAN FRANCISCO	77
DULUTH	76	SARANAC	77
INDIANAPOLIS	75	SEATTLE	78
KANSAS CITY	78	SYRACUSE	77
LEXINGTON	76	TOLEDO	78
LOS ANGELES	78	TORONTO	76
		WASHINGTON	78

H. Garman and Richard Zeller is temporary manager of the RKO, Cedar Rapids, Iowa. It opened Sunday with five acts and picture.

Saperstein Bros. have purchased the 880-seater, Calo, 5040 N. Clark street, from Brunhild & Young.

Harry Beaumont and Louis Neuhafer operating Colony which had been in hands of receivers.

Clyde Eckhardt and Sidney Meyer are aiming at a closer view of customers of the Fox houses. They have moved their field of operations from the Woods building to the Monroe theatre, the original Fox house in Chicago. Henry Shapiro, doing Fox vaude bookings, formerly officing with them, remains in the Woods building.

Harold Webster, Joliet, Ill., now managing Lyric and Grand (Publix-Great States), Blue Island, Ill., succeeding W. J. Crowley.

Publix-Great States has organized a real estate department with M. G. Leonard, formerly corporation attorney for Great States, in charge. D. Robbins, formerly with Publix in New York, on Leonard's staff.

Jacques Gordon, concert master, Chicago Symphony orchestra, makes his first appearance away from the civic group when he appears at B. & K.'s Paradise, week Oct. 27.

Publix-Great States has moved its construction department from Joliet, Ill., to Chicago. D. N. Sandine remains superintendent and Claude Rubens chief electrician.

Sam Carver named manager Temple (R-K-O), Detroit.

Lew Diamond, formerly with Benson, now with MCA. George M. Hillman and Tom Thatcher, formerly with Benson, joined Kennaway agency.

Publix-Great States has started Sunday vaude at the Fox in Aurora, Ill.

Bijou, Decatur, Ill., opens with sound Sept. 22 by Publix-Great States, which also has sound there in the Empress and Lincoln.

Linden and Adelphi (neighborhood) now giving stamps and albums to kids Saturday mats.

Russian Petrushka Club's floor show (15), with four musicians, doubling at the Palace this week.

Jack Osserman, manager of Des Moines office for Universal, moves to Cleveland quarters. Carl Brauer, salesman in Dallas, fills the Iowa position.

Club Royale opens Sept. 18, with Austin Mack band.

Charlie Crafts, Avalon and Capitol m.c., contracted for another year.

Lou Kosloff, m.c. at the Uptown, is wielding the baton this week at the Oriental in place of Al Kvale, called away by the death of his father, Congressman O. J. Kvale of Minnesota.

A farewell testimonial dinner to Dave Dubin, who has resigned as Educational local chief to join Publix in New York, was held at the Congress Hotel, Thursday. The affair, stag, was attended by nearly 200 persons, representing the entire Film Row here, plus many others who had come from all parts of the country.

Felix Mendelsohn, MGM manager here, was toastmaster. Among the speakers were Morris Leonard, Jules Rubens, Eddie Trinz, Si Greiver and Jack Muller. Dubin was presented with a currency check as a token from his friends. A couple of gags were pulled, several speakers stating that they were glad to get rid of Dubin, and a fake letter from Sam Katz was read, saying that the deal was off, and for Dubin to stick to Chicago.

Max Stahl from Minneapolis, will assume Dubin's position as manager of the Chicago branch.

CLEVELAND

By GLENN C. PULLEN

Ohio—"Major Barbara."
Stillman—"Hollywood Revue."
Palace—"Salute"; vaude.
Allen—"Three Live Ghosts."
Hipp—"Street Girl."
State—"Fast Life"; unit.
105th—"Why Leave Home"; vaude.

Heavy competish between Stillman and Hipp this week, with each trying to out-do the other in exploiting their "Hollywood Revue" and "Street Girl" specials.

Peace having been declared between Shuberts and local musician's union, the Hanna will reopen Sept. 22, with "Red Robe."

Bernie Cummins' band opens Sept. 28 at Show Boat, Hotel Hollenden's new supper and dance club.

Angelo Vitale given last-minute appointment as orchestra leader at Uptown, inaugurating new vaudeville policy.

By taking over the Oriental last week, Max Lefkowitz and company have secured control of most of the downtown movie grind houses. Circuit now includes ten theatres.

Empress, closed for summer, to reopen with burlesque shortly.

Cleveland radio show to squawk at Public Hall for a week, static starting Sept. 18.

Charles Farrell, movie star, booked for one-day personal appearance at Palace, Sept. 17.

Two orchestras directed by Lee Roth and Ed Goette will whoop up Sept. 25, opening of Moncoe's new cafe.

Jean De Jen, Cleveland magician, is to give performance for first time in his home town Sept. 20, at Public Hall. Has been touring for 15 years but never had time for a local show.

BOSTON

Sammy Stern, last year assistant to Abe Coplen at the Gayety, is treasurer of Waldron's Casino. The Casino returns to burlesque this season.

The night club season starts this week with the opening of the Cocoanut Grove. Mickie Alpert is m. c., and Jacques Renard's orchestra. Leon and Bebe and Olive McClure for opening.

Because of inability to secure further use of Brattle Hall, Cambridge, the Playgoers' Theatre company, there all summer, has disbanded.

Edward Emery is the latest addition at the Copley. He is in "Crooked Billet," current. His son, Ian, has been in the company for several seasons.

DES MOINES

Casino—"In Old Arizona."
Des Moines—"Say It With Songs."
Garden—"Broadway Melody."
Orpheum—Vaudfilm.
Palace—"Soft Boiled."
Paramount—"Smiling Irish Eyes."
President—Reopens Sept. 14 with stock.
Strand—"Madonna of Avenue A."

Gates McGarrah, who won a rep during the dance marathon here last year as a lone "sitter" during the entire derby, has obtained a divorce. His wife couldn't understand his love for marathon entertainment.

J. Anthony Smythe, Los Angeles, opens with the Clemant-Walsh Players Sept. 14 as leading man. The co. includes Helen Marr Wallace (lead), Melva Gerard, Sam Tuthill, Barton Adams, Helen Travers, Robert Blaylock, Harry Martin (stage manager), William F. Thompson, Dora Clement, William F. Walsh, director.

Evert R. Cummings, Publix district manager, has gone to Canada for his health.

The President, instead of discarding its orchestra this season during the stock period, will be augmented under Bob McGrew's direction.

INDIANAPOLIS

By EDWIN V. O'NEEL

Lyric—"Masquerade."
Indiana—"Street Girl."
Palace—"Evangeline."
Circle—"The Lady Lies."
Apollo—"Cockeyed World."
Ohio—"Hard to Get."

Jan Campbell and band at Indiana ballroom.

The Arc, Crawfordsville, reopens in October as a talker.

The Civic Theatre drive started this week for 10,000 members.

Addison B. Miller, formerly associated with his father, A. F. Miller, at English's and the Murat, has been named resident manager of the Hartman at Columbus, O. Lee M. Boda, head of the Valentine Co., operating theatres in Indiana and Ohio, sold his stock to the Millers and his son, Robert Boda.

SELWYN MATINEES THURSDAY AND SATURDAY
A Crosby Gaige Production
LITTLE ACCIDENT
A LAUGH RIOT
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and THE NEW YORK CAST

A. H. WOODS' ADELPHI Mats. Wed. & Sat.
GILBERT MILLER (by Arrangement with MAURICE BROWNE) Presents
JOURNEY'S END
R. C. Sheriff's Play That is Sweeping the World
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AN EXCITING MYSTERY DRAMA

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Surplus theatrical material, suitable for stock houses and acts. All in good condition. About 100 drops and Cycs, $10, $15 and $25. Costumes, wardrobe trunks, ground cloths, portable switchboard cost $2,200, sacrifice for $600; Delco motor lighting outfit suitable for carnival, scenery, spotlights and electrical effects; picture easels, etc. Call Yankee Amusement Co., 1210 So. Michigan Ave., Chicago, Ill.

IN CHICAGO
LINDY'S RESTAURANT
On Randolph Street
Is Home Sweet Home to the Profession
A Good Place to Eat and Meet

Obituary

MINNIE PALMER MARX

Minnie Palmer, 65, wife of Samuel Marx and mother of the Marx Brothers, died suddenly of a stroke in the home of her son, Herbert, in New York Sept. 13. Stricken in an auto on the Queensboro bridge while on the way home to Great Neck, L. I.

Mrs. Marx remarked she had had a stroke and never regained consciousness. The week previous she had said to Julius: "I'm closing up shop soon; the show is almost over."

Miss Palmer had been ill for five years, but never permitted her boys to know she was feeling badly. Even if in bed, when any of them called, she arose, dressed and kidded with them. On the day of her passing she attended a rehearsal of "Animal Crackers" at the Casino theatre, saying she wanted to get into the chorus. Leo said that was out; "you're too young looking, mom."

In Memory of
A WONDERFUL BOY
JOE MACK
Who Passed Away
Sept. 3, 1929
Gone but Will Never Be Forgotten
NELLIE BREEN

She chatted and laughed with people of the company and then went to dinner. When asked if she would travel with the show this season, she said no, because she had done enough trooping, but, "I'll sneak on every once in a while and see that they give a good show."

In addition to her husband, five sons survive, Groucho (Julius), Harpo (Arthur), Chico (Leo), Zeppo (Herbert) and Gummo. Latter left act some years ago and entered mercantile business.

Miss Palmer at times, years ago, jumped into the act when it was short handed, but otherwise devoted herself in boosting her boys in show business. She pleaded with Broadway managers to take them 15 years ago. After playing all sorts of vaudeville they landed with a production vaude act.

META SEINEMEYER

Meta Seinemeyer, soprano star of the Dresden opera, who made a hit in New York at the Metropolitan last season, recently died after a short illness resulting from a cold caught on her return from New York in the spring.

Meta Seinemeyer was one of the best of modern German sopranos.

Max Sheinart, 50, lawyer, who died in New York Sept. 4 from a complication of diseases, is survived by Mrs. Augusta Beyer, Ben Beyer and Agusta and Mrs. L. A. Workman, close relatives, formerly on the stage.

Congressman O. J. Kvale, famed Minnesota dry and father of Al Kvale, m.c. at the Oriental in Chicago, was burned to death Sept. 10 in his summer cottage in northern Minnesota.

The mother, 70, of Louis Harrison, of Harrison-Goodman theatres, Chicago, died Sept. 11.

The father of Mike Connolly (Edward Small office, New York) died Sept. 11.

The Father of Ned (Clothes) Norton, died recently at his home in New England.

Frank Keefer, old time picture theatre man in Pottstown, Pa., died in Buffalo.

The mother, 61, of Marshall Neilan, died Sept. 14, in Los Angeles of cancer.

The mother, 70 of Mrs. Irving Yates, died Sept. 12 in Chicago.

The father of Robert Sterling died at home in New York last week.

MINNEAPOLIS

Shubert—"By Request" (Bainbridge Stock).
Hennepin-Orpheum—"Thunder"; vaude.
Pantages—"The Love Trap"; vaude.
Palace—Burlesque (Mutual).
Minnesota—"Our Modern Maidens"; Publix unit, "Seashore Frolics."
State—"Bulldog Drummond."
Lyric—"Dark Streets."
Grand—"Charming Sinners."

Mail order sale for "Strange Interlude" at Metropolitan week Sept. 23 has gone over $6,000, a record for house, indicates capacity for six performances and gross of about $25,000.

Hennepin-Orpheum returns this week to six acts and films. Last week house had only Marcus Glorified Revue, running but 75 minutes, and week before five acts.

Publix this week playing first of M-G-M pictures under new contract for exclusive loop first runs. The picture is "Our Modern Maidens" at the Minnesota. The Hennepin-Orpheum, which had the M-G-M contract last season, also is using M-G-M picture, "Thunder," this week.

Martin J. Mullin appointed head of F. & R. Publix circuit recently acquired by Publix, has Edward A. Smith and Harold Finkelstein as aides.

The Century, former Garrick, will be opened by Publix Sept. 28 with "Say It With Songs." The St. Paul Capitol reopens Sept. 19 as the Paramount with "The Dance of Life."

Minneapolis Symphony Orchestra opens season in October.

The Junior Repertory Co. will offer a series of plays for children here, starting Nov. 9.

TORONTO

By G. A. SINCLAIR

Royal Alexandra—"Many Waters."
Princess—"Humpty Dumpty."
Empire—"Indiscretion" (stock).
Tivoli—"Madame X."
Loews—"Divorce Made Easy."
Pantages—"Hard to Get."
Shea's Hippodrome—"The Flying Fool."
Uptown—"The Mysterious Dr. Fu Manchu."

The Society of Motion Picture Engineers holds its annual convention at the Royal York Hotel Oct. 6. About 300 have been invited here by the Hon. Dr. J. D. Monteith, provincial treasurer and head of government motion picture bureau in Hollywood last year.

Northland Theatres, Ltd., with a capital of $100,000, has been organized at Le Pas, Manitoba, to establish theatres in northern mining camps and trade settlements. Hudson Bay traders, prospectors and mining officials behind the movement. Building theatre at Le Pas. Flin Flon and Sherridon next in line.

N. L. Nathanson, managing director of Canadian Famous Players, back from three months in Europe. Plans under way for the annual meeting of the F. P., covering 180 houses, following the termination of the fiscal year. More biz done last year than ever before. Sensational earnings known, but considerable surplus going back into physical assets.

A. C. Stock was painfully burned when helping fireman fight fire in his theatre, the Iroquois, at Peterborough.

ROCHESTER

By DON RECORD

Lyceum—"Fioretta" (week Sept. 23).
Keith's Palace—"Her Private Life"; vaude.
Loew's Rochester—"Hollywood Revue."
Eastman—"Illusion."
Piccadilly—"Say It with Songs."
Regent—"Fast Life."
Fay's—"Salute"; vaude.
Strand—Change.
Family—Change.
Victoria—Burlesque (Mutual).

Arthur Newberry's orchestra, formerly at Piccadilly and Regent, now at Fay's opening this week. Four orchestras among 10 downtown theatres, none in all-film houses.

"Say It With Songs," biggest draw Publix has had at Eastman, goes into Piccadilly for two weeks.

Majestic (neighborhood) reopens with Vitaphone sound.

Mitchell Smith from Rivoli, New York, now assistant manager of the Eastman.

Loew's Rochester emphasizing price scale, 50c top, a dime less than Publix's Eastman and Piccadilly.

Saturday morning children's shows shifted from Eastman to Piccadilly and called "Kiddies Organ Club" with Joe Alexander, organist, in charge.

LEXINGTON, KY.

By C. G. DICKERSON

Local musicians have prospects for jobs in two theatres this winter. Ben Ali, former vaude, has a film policy, letting out orchestra of nine, but the musicians' local here signed contract for a seven-piece pit outfit for shows in flesh. Ben Ali expects to present musical tabs and musical stock this season, necessitating pit orchestra. Opera house (stock) will use six musicians, opening Sept. 23.

U. of Ky. band, 50 student musicians, featured at Kentucky State Fair, Louisville, for week.

Alna Albey stock opens at Opera house Sept. 23 with "This Thing Called Love." First stock in over a year.

Local theatre biz helped by presence of the runners here for 11 days and the Lexington Grand Circuit meeting Sept. 30-Oct. 9.

DULUTH

By JAMES WATTS

Orpheum—"Strange Interlude" (stage).
Lyceum—"The Dance of Life."
Garrick—"Our Modern Maidens."
Strand—"From Headquartera."
Lyric—"Honky Tonk."

Road show season opened at the Orpheum last week with "Dracula," four nights and a matinee, to good business. "Strange Interlude," Sept. 19-21. Ethel Barrymore, 28-29.

With the entry of Publix in Duluth, taking over all the Finkelstein & Ruben theatres, slight shakeup of managers and policies. C. H. Murray now manager of the Strand, replacing Louis de Wolf of Chicago, who returns to Chicago. New Lyric, vaudfilms for many years, now picture house. Manager William C. McCreary transferred to St. Cloud, where he will be in charge of several houses for Publix. P. F. Schwie succeeds, also managing Orpheum with the opening of the road show season.

The last theatre orchestra in Duluth was let out when the Lyric began sound picture policy. Leland McEwen, organist at Garrick, only musician appearing in person at a Duluth theatre except when a road show is played here.

Alan Wallace, new director for the Little Theatre, and his wife have arrived. J. Hooker Wright, former director, has organized a Little Theatre in Superior, Wis., across the bay.

MEMPHIS

By WALTER D. BOTTO

Orpheum—"Side Street"; vaude.
Loew's State—"The Lady Lies"; vaude.
Loew's Palace—"Three Live Ghosts"; vaude.
Strand—"The Curling Boy."
Princess—"All at Once."
Mazda Theatre—Lysle Talbot (stock).
Beauty—"Come on Over."
Auditorium—Radio show.

Rumored Warner Bros. are to take over Pantages theatre here, closed for the past four months.

John H. Latta former manager, Loew's State, assigned to Loew's Palace here.

E. F. Barnes, transferred to Loew's Press Department in New York.

The Ronovoco Cabaret, direction Harry Philwin made a success this summer, the first to ever do it here.

C. E. Vogel, former manager Loew's Columbia, Washington, D. C., sent here to handle Loew's State.

Arthur Hays formerly organist at the Orpheum theatre is now at Loew's Palace.

Mutual burlesque and Lyceum theatre owners could not agree on the terms for lease of the house.

BALTIMORE

By BRAWBROOK

Auditorium — Mischa Guterson Symphony Orchestra and "Awful Truth."
Maryland—"Age of Innocence."
Ford's—"Re-Born."

The Baltimore Centennial celebration cut into legit business heavily last half, and "Street Singer" at the Maryland reported only about $15,000.

"Wee" Willie Wentworth, a juvenile amateur, broke Shipwreck Kelley's pole-sitting record. He came down from his perch Monday and returned to school.

The list of bookings revealed by Frank Price, Jr., manager of the Rivoli, shows that this theatre will again lean heavily on First National product. The Guterson symphony orchestra and picture policy for the Auditorium will get Pathe specials, the theatre being Schanberger owned, and consequently having RKO leanings.

Color on RKO Hour

Eddie Green, comic lead in the colored "Hot Chocolates," goes on the RKO hour for three months.

Will write his own stuff. Louie Armstrong's band from Connie's Inn also for RKO hour.

Carol Sisters, Harry Spear, Frances McCoy, Connie Claxton and Dolores Rita booked by Lou Irwin to open at the Club Lido, Detroit, tomorrow night (Thursday).

ALONG THE COAST

(Continued from page 71)

weeks' trip to Honolulu. Temporary band has patterned Burtnett's style so well that those listening in via radio do not know the difference. Sounds very good.

Bob Holman's band replaces Eddie Hearn at the Palace ballroom, while Billy Martin's boys are pinch hitting for the Mann Brothers at the Venice ballroom during the latter's current engagement at the Orpheum.

Authors of "The Pagan Love Song" were accused of stealing the melody from "When Buddha Smiles." Since the same authors wrote the Buddhistic number several years ago, no one seems to care.

A new game has been coined by local songpluggers who gather around a radio receiving set. They make up a pool on the tunes coming in. First number coming in on the program belonging to the catalog of any of the participants takes the dough.

A $26,000 Robert Morgan console organ is being installed at Universal studios by David Broekman for facilitating the recording and scoring of U pictures.

Broekman believes a picture can be scored, in some cases, more effectively with an organ than an orchestra. A special stage has been allotted the organ.

With an unlimited number of new catchy dance numbers now available, night club orchestras are beginning to recognize the value of becoming more versatile in the selections played each night.

They have discovered that due to radio repeats, customers get fed up and seek the night clubs for new tunes.

Harry Stoddard and Marcy Klauber have written two songs for "Dangerous Business," in preparation for Inspiration.

Art Schwartz bought three Mexican jumping beans which were bashful. Couldn't get them to perform before an audience in his office. Finally he turned on the radio, happened to pick up a Witmark song, and the beans leaped.

WEST COAST NOTES

(Continued from page 32)

Kelcey. Stephen Roberts directing.

Sojin, "Painted Faces," T-S.

Jane Winton, "Furies," FN.

Warner Richmond, "Jazz Queen," FN.

Philo McCullough, heavy in "On the Border," WB.

Adrienne Dore, "Pointed Heels," Par.

Jimmy Quinn, "Hold Everything," WB.

William Holden, 'Dulcy," M-G.

Cast for "Grand Parade," Pathe, Helen Twelvetrees, Fred Scott, Polly Moran, Richard Carle, Russell Powell, Tom Mahoney, Bud Jamieson, Marie Astaire, Pathe.

Scott Littleton, writing "War and Women," Pathe.

Doris Hill, opposite Hal Skelly, "Show Off," Par.

Holmes Herbert, "Ship from Shanghai," M-T.

Sally Starr, "Dulcy," M-G.

Jocelyn Lee, "The Children," Par.

Edwin Mills, nephew of Mary Eaton, added to "All Square," WB short.

Elsa Alsen, "Rogue's Song," M-G.

Reaves (Breezy) Eason directing "Troopers Three," T-S. David Manners, Roscoe Karnes, Victor Potel in cast.

Sarah Padden, Hallam Cooley, Robert Elliott, "College Racketeer," U.

Glenn Tryon's next for U, "Paradise Ahoy," original by Sherman Lowe and Matt Taylor.

James Ford, "Four Lilies," FN.

Anders Randolph untitled sea picture, Fox.

George Kotsonaros, "Victory," Par.

Charlotte Young, "Maid to Order," Weil.

"Our Blushing Brides," next of the "Our" series for Joan Crawford and Anita Page, M-T.

J. C. and Elliott Nugent will be co-starred in "Father's Day," M-T. Full length.

Frances Marion adapting "Anna Christie" at M-G.

T-S starts on its first feature length color picture Oct. 1. Title is "Mamba," jungle story.

Tom O'Brien," "Ship from Shanghai," M-G.

Twinn Williams, "Troupers Three," T-S.

George Fitzmaurice, to direct "Blind Raftery," UA.

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Leitch Jack
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Novit Jules
Pymm F & P
Rudacks Dancing
Sanderson Helen
Sandino James
Shephard Sidney
Steinbeck Bruno
Straight Charles
Schaeffer Morton
Vernon Wally
White H Pierre
Wynn Ray

Col's "Wall Street" includes Ralph Ince, Aileen Pringle, Sam DeGrasse, Ernest Hilliard, Philip Strange and Freddy Fredericks. Roy William Neill directs.

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The Coolest Guest Rooms in Town
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CLOSE to the top of the gigantic Morrison Tower, and cooled by the purest air ever breathed, the 40th and 41st floors are set apart entirely for theatrical guests. Out of earshot of street noises, you can sleep undisturbed until a late hour of the morning. You can also entertain your friends in perfect seclusion, secure against interruption.

1,944 Outside Rooms—Each With Bath
Rates $2.50 Up

Every room is outside, with bath, running ice water, telephone, bed-head reading lamp and Servidor. The last named is particularly appreciated by professional guests. It completely prevents contact between patrons and hotel employees when laundry, shoes, etc., are sent out or returned.

Nearest Hotel to Downtown Theatres

The Morrison stands closer than any other hotel to theatres, stores and railroad stations. Yet, at this central location, rooms are rented for $2.50 to $5 that would cost $5 to $8 in any other leading hotel. Store sub-rentals here are so valuable that they pay *all* the ground rent, and the saving is passed on to the guests.

The Terrace Garden and Boston Oyster House

At these two famous restaurants, the intimate, carefree atmosphere has won international celebrity. In the Terrace Garden the light, vivacious dance music and sparkling entertainments have made it a favorite rendezvous for lunch, dinner and after-theatre parties. Programs broadcast daily from WBBM.

ALL PATRONS ENJOY GARAGE PRIVILEGES

BROOKLYN, N. Y.

By JO ABRAMSON

Brooklyn—"Sign X. Y. Z."
Majestic—"Scotland Yard."
Flatbush—"Diamond Lil."
Boulevard—"Subway Murder."
Jamaica—"Luckee Girl."
Paramount—"Jealousy"; stage show.
Fox—"Cock Eyed World"; vaude.
Albee—"Why Leave Home"; vaude.
Loew's Met — "Broadway Melody"; vaude.
St. George—Picture.
Momart—"College Love."
Orpheum—Picture.
Strand—"On With the Show."
Gayety—Mutual bur.
Star—Mutual bur.

Three new ones this week. At the Majestic Al Wood's production of "Scotland Yard," with Paul Cavanagh and Phoebe Foster; George M. Cohan's production of "Sign X. Y. Z." at the Brooklyn, and "Subway Murder" at the Boulevard.

One new one for next week at the Boulevard entitled "Escapade," by Lawrence Eyre.

Series of fights scheduled at the Coney Island Stadium. Bouts were postponed on account of rain; fans told to come back to get refunds. On the designated day the ticket buyers showed up, but the promoters did not. The Stadium was under lock and key and no trace of the promoters anywhere. Plenty of yelling.

Thomas Mehan, Texas Guinan's chauffeur, was arrested and held under bail in Rockville Centre, Long Island, charged with driving while intoxicated. Two of Miss Guinan's dancers were in the car at the time. One, Mary Dowling, was badly bruised when the car hopped off the road and bumped into a house.

Mrs. Paul Hale, known on the musical comedy stage as Doris George, gave birth to triplets at the Bensonhurst Maternity Hospital—two girls and a boy, each weighing five pounds. Mother doing well. Husband is son of Curtis A. Hale, managing director of the Belvedere Hotel.

Rolland Theatre, Yiddish playhouse, will open on October 5. Featured players will be Misha and Lucy Gehrman. Misha Gehrman is to replace Michael Michalesko as lead and director of the company.

Fox, playing "Cock-Eyed World," continued to run two-column ads in the dailies here that were the talk of the town. Each one contained a gag or inference.

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BUFFALO

By SIDNEY BURTON

Buffalo—"Illusion."
Century—"Say It With Songs."
Hipp—"Twin Beds."
Great Lakes—"Madame X."
Lafayette—"Street Girl."

Buffalo Studio of Theatre opens the season next month with a production of Gallsworth's "Loyalties."

Albert Greenberg has been conducting the pit orchestra at Shea's Hipp since the death of Harry Wallace.

A judgment in favor of Hyde-Behman Amusement Company in the sum of $3,776.50 was filed in Erie County.

Sousa and his band open local season here with a concert in the Elmwood Music Hall Sept. 25.

PORTLAND, ORE.

Broadway—"Words and Music."
Portland—"Fast Company."
United Artists—"Four Devils."
Music Box—"Say It With Songs," 2d week.
Blue Mouse—"Desert Song," 2d week.
Alder—"Madame X," 2d week.
Oriental—"Mawas."

RKO launched publicity campaign here to play down smut and promise clean family programs for new Orpheum house (recently Pantages). Stage band policy and films; 60c top.

Portland Civic Theatre will produce "The Mask and the Face" as first play next month.

Bill McCurdy, Duffy manager, has started getting season ticket subscriptions from class patronage to finance Duffy season here, which opens Sept. 19.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Empire—Stage stock.
Keith's—Vaudfilm.
Loew's State—Vaudfilm.
Strand—After Thursday, "Noah's Ark."
Eckel—"Why Leave Home?"; 2d half, "Frozen River."
Temple—Bur.

Harvard, neighborhood house, reopens Friday under the direction of Philip Smith of Boston, formerly of this city, the original operator. Hubert Wallace, from the Bean City, will be the house manager.

Empire stock's experiment with a Sunday night performance had none too healthy a result, but the house will stick to it.

A citation against James B. Carragien, lessee of the Savoy theatre, local bandbox house, was tacked on the door of the emporium Monday, directing the promoter to appear in Municipal Court Thursday to show cause why the lease should not be vacated. The citation was issued on application of T. Aaron Levy and Ralph Shulman, owners, who claim that Carragein failed to fulfill provisions of a contract signed at the time the lease was given.

Warners reopening of the Strand with a midnight screening of "Say It With Songs" Thursday was a sellout.

Helen Baxter, vacationing leading lady, returned to the Empire Players' fold this week.

SARANAC

By HAPPY BENWAY

Alice Carman, after a second operation at the General hospital, shows improvement.

Catherine Vess and Mary Brading, too ill to be up, are doing well.

Ethel Clouds is now on unlimited exercise.

Marion Greene at the Overlook Hotel, showing improvement.

Lee Baruch, a little under the weather, resting at 72 Park avenue. (Loew employees please note).

Charlie Church claims his illness was contracted while with the Green Beetle act.

Eddie Voss and his flivver is still at the beck and call of all patients. Eddie is a good scout, donates his flivver to all at the San.

Anna Hamlin of the Chicago Opera, gave a concert at Lake Placid. She is a daughter of the late George Hamlin, operatic tenor.

Xella Edwards and Lilly Leonora, the little Madcap sisters, are staging a comeback.

Charlie Ward, brother of Solly, left here for New York for a little vacation.

Dr. Hector Benoit, enroute to the U. S. Vets Hospital, Rutland, Mass., stopped off at the San.

Allie Bagely (Mrs. Frank Smith), is a new NVA patient, who was taken ill in Lowell, Mass., is at 50 Sheppard avenue.

Helen O'Reilly has gained weight.

Mrs. Nonie Carney who cured here at the NVA San is now in West Roxbury, Mass., reported very ill.

Weekly Passing Show

Al Hunter leaving the "cure-field" for the "work-field"....No dogs will be allowed in the new San....Dick Kuni now on unlimited exercise....Pauline Aurandt abed with a cold. ....Al Atkins holding down four jobs so the Mrs. can get the best of care....Mrs. J. C. Louden visiting her husband at 9 Front street....Everybody getting out the red flannels as winter appears.

Write to those you know in Saranac.

ALBANY, N. Y.

By HENRY RETONDA

Capitol—"This Thing Called Love."
Strand—"The Argyle Case."
Leland—"Words and Music."
Ritz—"Smilin' Irish Eyes."
Hall—"Our Modern Maidens."
Proctor—Vaudfilm.

The Capitol, only legit house in Albany, has been leased by the Shuberts and Erlanger to James Cormican for stock opening Saturday. Guest stars each week. Robert Warwick and Ruth Shepley guest stars. Madge Kennedy following two weeks. Subscription plan being sold to business men.

The Clinton Sq., first run, closed Saturday indefinite. House owned by C. H. Buckley, who recently purchased Harmanus Bleecker Hall for $500,000 and reopened it after spending $100,000.

Nat. Levy, manager of Universal exchange, has been transferred to New York office. Mr. Garrison succeeds him.

NEWARK

By C. R. AUSTIN

Shubert—"Good News."
Broad—"Sweet Land of Liberty."
Proctor's—Vaude, "Noisy Neighbors."
Loew's State—Vaude, "The Mysterious Island."
Newark—Vaude, "Broadway."
Mosque—"On with the Show."
Branford—"Hard to Get," M. C. units.
Rialto—"The Green Goddess."
Fox Terminal—"Cockeyed World" (3d week).
Capitol—"Hungarian Rhapsody."
Goodwin—"Broadway Babies."
Empire—"Jazz Time Revue."
Orpheum—"Black and White Revue."
Palace, Orange — "Mountain Fury" (legit).

Two world premieres this week, "Green Goddess" (Warner) and "Mysterious Island" (M-G-M), at Loew's State.

The Stanley, Jersey City, launched Friday openings last week with the Branford, Newark, following suit this week. The Newark is the only house at present with Friday openings.

S. Barrett McCormack has resigned from the local Warner forces. Harry Callmine, recently chief booker, takes charge of all the downtown houses and the Stanley, Jersey City.

The new stage shows, produced by Clem Murphy, open next Saturday at the Ritz, Elizabeth (Warner).

Warner's De Witt, Bayonne, is adding vaude.

SAN FRANCISCO

Clem Pope is manager of the Oakland Orpheum, succeeding Jack Washaur.

J. J. Gottlob and Ralph Pincus of the Columbia contemplate play producing in association with Charles L. Wagner of New York for the local Erlanger house. First show may be "The Perfect Alibi."

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LOS ANGELES

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Milton Weinberg is no longer one of the four partners of Franklin Pangborn productions at the Vine Street theatre. His association with Harry Carroll in the latter's Hollywood Music Box Revue, opening Sept. 15, brought about his withdrawal. Publicity for Pangborn was taken over by Ham Beall.

FN will produce "Murder Will Out," magazine story by Will Jenkins. Lois Wilson and Monte Blue co-featured.

Colorart Co. is moving from its limited quarters at Tiffany-Stahl to Tec-Art. Firm will occupy the 15 offices on the ground floor of the building.

Lon Chaney had his tonsils removed in local hospital.

"Lulu Belle" opens at the Belasco Oct. 7.

R. L. MacDonald resigned as secretary-treasurer of local M. P. Operators Union. He is replaced by M. J. ands, who held that office 11 years preceding MacDonald.

Local Keith office has added two houses to its Sunday bookings, the Oxnard, Oxnard, Cal., and Plaza, Hawthorne, Cal.

Both theatres play vaude films the remainder of the week.

Fox opens the Broadway Palace as a two-a-day film house Oct. 14. First picture will be "Hallelujah," M-G.

A. S. C., A. & P. filed suit in U. S. District Court against Ralph Arnold, operator of the Show Boat cafe, Venice, Cal., charging infringement of copyright by failure to pay royalties. Ask judgment for $250 and costs.

As the first structure in its expansion program RKO is erecting a three-story administration building fronting on Gower street. Expected building will be ready Oct. 20.

Universal has completed the installation of dressing rooms and showers for several hundred men and women small part players and extras. New quarters are placed between the wardrobe departments for the men on one side and the women on the other.

With the closing of "Kibitzer" Saturday night the Mason went dark until "Follow Thru," Oct. 28.

Opening date for "After Dark" at the Biltmore set as Sept. 30.

William McGann promoted by Warners from the camera to director. First assignment is "On the Border," with Rin-Tin-Tin.

Al Ferguson for U.'s serial, "The Lightning Express," replacing J. P. McGowan, Ill.

New stage show out by Kathryn Burns is current at the Show Boat cafe, Venice. Cast includes Ruby Verry, De Lara and Lolita, Bell and Coates. Dance routines by Leon Brecker.

Fred Kohlmar, formerly a New York agent, now associated with Milton Bren, Hollywood agent.

"Evangeline" (UA) follows "Dance of Life" at the United Artists.

Pathe plans all-color picture, using Multicolor process. To be "The Painted Desert," starring William Boyd with locale in Arizona. Howard Higgins directing.

"Trial of Mary Dugan," opens the legit stock season of the Minard-Mills Players, Oct. 1, in Vancouver. Cast: Marion Clayton, Lloyd Taylor, Myra Mckinney, Ed Porter, Clarenita Burt, Frank Dawson.

Paul Spier, actively connected with various little theatre movements here, has started a new group to produce four dramas this season.

First will be "The Phantom Lover," by George Kaiser, late in October; "Katerina," by Leonid Andreyev; "The Loving Wife," by Porte Aiche, and "A Romantic Young Lady," by Martinez-Sierra.

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ATLANTIC CITY

By GEORGE R. WEINTRAUB

Apollo—"Connecticut Yankee" (stage).
Warner—"Green Goddess."
Stanley—"Skin Deep."
Virginia—"The Great Divide."
Earle—Vaudfilm.
Colonial—"Drag."
Strand—"Thunder."
Capitol—"Lucky Star."
Steel Pier—Films, minstrels, etc.
Million Dollar Pier—Vaudfilm.

Globe and Garden Pier theaatres now dark for winter, leaving Apollo only house left. "Connecticut Yankee" (road) now playing. Otis Skinner in "100 Years Old" next week; then "Thunder in the Air," English war play by Robins Millar. Laura Wilck production reported sponsored by Shuberts, and Mrs. Fiske in "Ladies of Jury," first play of the Tyler-Erlanger combination.

Max Schmeling, German heavy, may be matched with winner of Scott-Campolo fight, the bout to be staged at the Municipal Auditorium. Reported to be first of a series of matches to take place here during winter season.

Len B. Hardy, manager of Garden Pier theatre this summer, back to the Sam S. Shubert theatre, Philadelphia.

"Scotland Yard," at Apollo last week grossed $9,500.

OTTAWA, CAN.

By W. M. GLADISH

Viscount Willingdon, Governor-General of Canada, and Viscountess Willingdon attended a showing of Paramount's "Dr. Fu Manchu" at the Regent.

With the exception of the Centre Theatre, where "open shop" has been declared by Manager Don Stapleton, the theatres here have accepted the new contract with the picture operators, which pays them $60 per week, with six-hour shifts of two men each for a 12-hour day. Rehearsals are included without extra pay. The agreement is for two years.

At the Imperial the audiences showed displeasure when they saw a sub-title in a "Hodge Podge" short subject which read: "Hunting in the Wilds of Canada."

The Ontario censors put all kinds of "nicks" in "The Man and the Moment," an Elinor Glyn story, before it played the Centre.

Manager Ray Tubman is installing acousticons in a block of seats at the Regent for the individual benefit of deaf patrons.

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TOLEDO

By E. H. GOODING

Paramount—"Illusion"; stage show.
Vita-Temple—"Argyle Case."
State—"Why Leave Home?"
Valentine—"Speedway."
Princess—"Say It With Songs" (2d week).
Pantheon—"Private Life."
Rivoli—Vaudfilm.
Empire—Mutual bur.
Keith's (wired)—Change.
World (wired)—Change.
Ohio (wired)—Change.
Sylvan (wired)—Cange.

Princess' first holdover since becoming Publix house is "Say It With Songs" (WB).

Paul Spor's contract has been renewed for a year, with the m. c. considered the house's best draw. Such is the Paramount's answer to story Gene Rodemich was slated for shift here.

Toledo Blade pepping up its films and dramatic pages, with plenty art and news features, and free publicity stories on local theatres limited to one a week and review. Idea being to interest readers more, and hailed by far-sighted managers as a smart move. News-Bee also pepping up pages, but continuing daily hand-out space.

Irving Solomon from New York to be asst. mgr. of Paramount. Mrs. Harry McWilliams, formerly secretary to husband when latter was p. a. at Brooklyn Paramount, taking similar job with him here.

Dick Coy and His Racketeers orchestra at Madison Gardens ball room.

Mrs. W. E. Pierce, 23, claiming to be a vaude actress stranded in New Orleans, and on her way to Toledo, nabbed by Louisville police last week. Said to have carried dangerous looking knife and have cracked she had to "have money before morning or hold somebody up."

News-Bee running local serial, "Forbidden Fires," written by Idah McGlone Gibson and Allen Saunders, of the staff. Has theme song, "Patsy," plugged over WSPD.

More marathon news. Fred Schardt, 70, and wealthy, at last reports had been dancing 1,200 hours with Cyrena Phillips, 19, as partner, in grind begun July 17 at Catawba Island and then moved to Fremont, O., pavilion. He's a real estate dealer—so was Daddy Browning.

Private mausoleum finished last week in Oak Hill Cemetery, Upper Sandusky, O., for Mrs. Florence P. Boyd, 80, New York, former actress, mother of William Boyd, film star.

DETROIT, MICH.

By JACOB SMITH

Shubert—"Me for You" (premiere).
Cass—"Jenny."
Palace—Burlesque (Mutual).

Pictures

Fox—"Cockeyed World."
Adams—"Say It with Songs."
Michigan—"Speedway."
Fisher—"The Awful Truth."
Paramount—"Dance of Life."
Madison—"Hard to Get."
State—"Argyle Case."
Oriental—"Midnite Daddies."
United Artists—"Three Live Ghosts."

"Cock-Eyed World," held over at Fox, may gross $150,000 for the three weeks.

Vince Silk is permanent m. c. at Fox. First time house has had any regular m. c.

Butterfield circuit rearranging policies in key cities, shifting vaudeville to second-rate houses with best houses playing talkers.

RKO Uptown doing so well with talkers policy will stay indef.

Hollywood only local house playing RKO vaude, and five miles from town.

Regular season at Wilson opened Sept. 16 with Theatre Guild production, "Caprice."

Neighborhood picture houses have settled differences with musicians' union. New agreement calls for four weeks' notice to musicians and 25 per cent reduction on a 52-week contract.

Annual convention of exhibitors to be held here postponed until November.

MILWAUKEE

By FRANK J. MILLER

Alhambra—"Her Private Life."
Davidson—Stock.
Garden—"Say It With Songs" (4th week).
Gayety—Mutual.
Majestic—"In the Headlines."
Merrill—"Dr. Fu Manchu."
Palace-Orpheum—B-K-O vaude.
Riverside—"Side Street"; vaude.
Strand—"The Cock Eyed World" (24 week).
Wisconsin—"Thunder"; stage show.

An aftermath of the blowing up of the Passion Play at the Auditorium last week was the separation of the brothers George and Adolph Fassnacht who have been playing Judas and the Christ for many years. While both denied any friction, nevertheless Adolph will continue in the play, George will return to Germany.

The principal difference with the brothers seems to have been that George favored putting on the performances in English while Adolph insisted on keeping on with the German. William Ehrhardt will replace George Fassnacht during the balance of the tour scheduled to open in Gary, Ind., Sept. 16.

With "The Cock Eyed World" at the Strand and Jack Dempsey at the Palace-Orpheum, the rest of Milwaukee's theatres had plenty of competition.

"The Miracle" is announced for three weeks at Auditorium, beginning Nov. 12.

Grace Darby of "Pleasure Bound" company playing the Majestic, Chicago, and Manfred Warschauer, Milwaukee auto dealer, were married in Chicago, Sept. 11.

SEATTLE

By DAVE TREPP

Orpheum—"Big News"—Vaude
Pantages—"In Melody Lane"—Vaude
Fifth Ave—"Unholy Night"—F. & M. Stage Idea
Fox—"Cock-Eyed World"
Coliseum—"Our Modern Maidens"
Seattle—"The Lady Lies"
Music Box—"Say It With Songs" (3rd week)
Blue Mouse—"Honky Tonk"
Metropolitan—Ethel Barrymore

President (Duffy stock) opens Sept. 29. Bill McCurdy will manage Duffy houses in Portland and here.

Earl Crabb, Fox-West Coast manager in Washington and Oregon, visited Oregon points last week and also inspected Olympia.

Metropolitan (Publix) will play "The Great Divide" (FN) for its second picture. This is first non-Paramount at either local house since Publix exclusive management of same.

MONTREAL

Palace—"On With the Show"
Capitol—"Street Girl"
Loew's—"College Love."
Princess—"Evangeline"
Imperial—"A Man's Man"
Strand—Double Bill
Empress—Double Bill
Orpheum—Stock
Gayety—Burlesque (Mutual)
His Majesty's—"Journey's End" (Stage)

Arch Selwyn here with "Many Waters" has booked a couple of revues and a comedy following his show at His Majesty's, city's only legit.

N. L. Nathanson (Famous Players Canadian Corp.), has settled the Musicians' Union dispute with his theatres in the Dominion. Musicians will be retained and used as required.

Verdun Palace, 1,200-seater southern suburb here, opened sound with "Broadway Babies." Consolidated Theatres, Ltd., own the house.

The Outremont, 1,000-seater, built for Consolidated will be opened last of month.

OMAHA

By ARCHIE J. BALEY

Sun, dark a year and included in the Publix-World deal, has reopened as the State. F. V. Kennebeck is manager.

Empress, once leading vaude house, has been torn down to make way for a new office building.

Community Playhouse offers seven plays this season.

Publix at last rid itself of the Strand, white elephant, which has eaten up about $45,000 in rentals during its dark three years. The lease expired last week.

Organists in neighborhood picture houses went into a vocal tailspin when salary contracts came out at $5 less per week. The scale at present is $35 in all-silent houses and $30 per week in talkers.

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By HARDIE MEAKIN

Belasco (Shubert)—"Candle Light" (Gilbert Miller).
National (Erlanger-Rapley) — "Front Page" (Jed Harris).
Poli's (Shubert)—"Jango" (film).

Pictures

Columbia—"Dr. Fu Manchu" (2d wk.).
Earle—"Fast Life."
Fox—"Four Devils."
Metropolitan—"Say It with Songs" (2d wk.).
Palace—"Unholy Night."
Rialto—"College Life."

"Street Singer," with Bus Berkley presenting, was pulled out of Poli's for current week; "Jango," African film, substituted. Next week house plays "Age of Innocence," with Katherine Corneli.

James Hollins, started as an usher at the Fox, now treasurer.

John Irving Fisher, m. c. at the Fox, completed 23 weeks just prior to "Cock-Eyed World," when he got two weeks' vacation. Reopened current week with a 20-week contract tucked away.

Fox is celebrating second anniversary next week with "Salute" movietoned in nearby Annapolis at the Naval Academy.

Local stage hands move for $5 increase has been moved to the respective home offices in N. Y., with nothing settled.

Meyer Davis reopens his Le Paradis Sept. 19 after a year padlock for cracked ice and "set-ups." Chanticler reopens next Tuesday.

KANSAS CITY

By WILL R. HUGHES

Mainstreet—Pictures; vaude.
Loew's Midland—"Speedway."
Newman—"Say It With Songs" (2d week).
Pantages—"Melody Lane."
Royal—"Jealousy."
Globe—Pictures; musical tab.
Gayety—Burlesque (Mutual).

George Baker, manager, Melba, Dallas, appointed manager of the Newman here, replacing Holden Swiger, promoted to manager Palace, Dallas.

Two new bands here this week, the Isle o' Blues orchestra, direction of Lloyd Huntly, starting in the Plantation Grill, Hotel Muehlebach and George Hall and New York orchestra at El Torreon ballroom.

Walter Shuttee, attending Paramount managers' school, assigned the Publix theatres in Salt Lake.

"Ace," dramatic and picture editor, Journal-Post, also doing 15-minute broadcast of the merits of various shows in town Mondays at 6:15 p. m.

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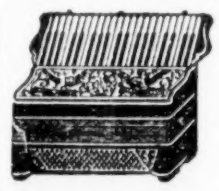
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MANY WATERS

(Continued from page 69)

with approval, regardless of the degree of success of the play. The production and acting, in this instance, have lifted what might easily have become a certain failure into a proven success abroad, with fairly good chances in New York. The interpretations are fresh and invigorating.

Ernest Truex returns after an absence of three years, and to advantage. With him, co-featured, is Marda Vanne. Following a week in Montreal and a week in Toronto the company is scheduled to appear in New York for an indefinite run.

The play opens with a seemingly innocuous couple of the quiet type leasing their home to a theatrical producer. In the room is a playwright. The producer offers the couple the choice of seeing any one of three plays. They choose a popular production and are asked why they prefer a romantic to a more intellectual piece. The reply is that since there has been so little excitement and romance in their own prosaic existence they prefer the bustle, noise and glamor of romance.

Moncton Hoffe, the author, then jumps back about 20 years, injecting color in tracing the supposedly uneventful life of the Barcaldines, their meeting in a park, the love match, the man's social and financial rise and crash, the birth of their only daughter, her betrayal and death, and finally the windup in theatreland again.

There are masterful touches of analysis, brilliant, illuminating flashes of life, and Hoffe at least creates the illusion of proving his point that there are more interesting elements in life than the average person sees.

RE-BORN

Baltimore, Sept. 16.

"Modern American Drama," by Irma Kraft. Staged by John D. Williams. Settings by Cleon Throckmorton. Presented by Murray Phillips. At Ford's, Baltimore, Sept. 16.

Egan.....Charles Ohlmeyer
Mrs. Hyman.....Myra Brooks
Jack Holden.....Glenn Hunter
Cherry Hutchinson.....Eunice Stoddard
Janet Doran.....Lota Bonner
Roy Garson.....Sanford McCauley
Struthers.....James Malaidy
"Blossom".....Jay Mulrey
Rickets.....Charles Henderson
"Gold Fish".....Tom Mullens
"Punk".....Larry Wood
"Peaches".....William Janney
"Colonel".....William C. Gardner
Jim Holden.....Lionel Adams
Deputy Warden.....Jerry Taylor
Monahan (Chief Guard).....John O'Meara
Tough Guard.....Jerry Cavanaugh
Another Guard.....Ben Probst
Pete.....Pete Callan

"Re-Born" is a curiously uneven and rather naive script. It is an old story told in an old way and padded out with some exceedingly tenuous melodrama.

The authoress relies heavily on prison close-ups for novelty. A little of that sort of thing goes a long way, and there are three acts of it in "Re-Born."

The prologue reveals Hunter in a doggy apartment over Park avenue way.

He's his wealthy uncle's only heir. There's Scotch on the sideboard, and other material evidences of the young man about town, but our hero evidently still believes in Santa Claus. No sooner does a sweet young thing blow into the apartment on the fly than he proclaims himself her knight protector. She's just been bounced from the establishment across the way, and could teach Sadie Thompson a trick or two, but he falls for her Little-Girl-in-the-Big-City story, and five minutes later they are addressing each other by their first names. Merton in a penthouse! Five minutes later he knocks out his best friend, who dares to tell him who she really is.

Jack (that's Glenn) is sent up for manslaughter. Three acts in the hoosegow. The young lady from his set brings him Emerson's Essays, but what he craves is "snow," and the girl friend who caused all the trouble supplies it. Along about 10.30 he foils a plot to dynamite the prison and is pardoned by the Governor.

That takes us all back to the ritzy penthouse for the final round, a very groggy one, in which Hunter staggers upstage and down, talking a great deal about being re-born. The Young Lady from His Set listens patiently until he admits with anguish that after several years in prison he developed a lust for woman. Had he told her that he murdered his grandmother and dropped her body into the home brew, the Young Lady from His Set couldn't have been more horrified. Wonder what part of Park Avenue she comes from! At the curtain Jack and the girl friend who caused all the trouble are planning a future.

Lota Bonner and Eunice Stoddard are satisfactory as the girls. Throckmorton's sets are impressive. Williams' direction, strange to say, is uneven—but so is the play.

Tall.

THE CROOKED BILLET

Boston, Sept. 17.

The Doctor.....Charles Croker-King
Alf.....E. E. Clive
"Slick" Palzer.....Richard Whorf
Sir William Easton.....Arthur Stenning
Currall.....Marshall Vincent
Rodgers.....Gerald Rodgers
Mrs. Wimple.....Elspeth Dudgeon
Phillip Easton.....Ian Emery
Joan Easton.....Lorna Lawrence
Guy Merrow.....Murray Kinnell
Inspector Hitching.....Herbert Belmore

A hokey thriller, written by Dion Titheradge, and picked up in London during the summer by E. E. Clive. It is said to have had seven months in England and although of ten-twent-thirt caliber, Boston has gone for it strong and it looks good for a month or two at the Copley where it had its American premiere.

It is one of the Scotland Yard dramas and does not fall into the mystery class. It is ideal for stock, playing with one simple inn interior. The story has to do with a master villain and his gang who have taken the entire top of an inn located in a sleepy British village. Their object in the town is to get from the retired head of Scotland Yard "papers" in his possession which hold the key to the secrets of the gang.

The ceiling drips blood at the end of the first act, the girl is chloroformed, the Scotland Yard head is shot through the shoulder, and ultimately another detective captures the master villain, who escapes, is recaptured, and escapes again.

It is all drippy melodrama of the obsolete school, but it has thrills, suspense and action, and erudite Boston is going for it strong, regardless.

Libbey.

Uncommon Chatter

(Continued from page 60)

dipping-in-back line, which will be very good this season. Japanese flying squirrel with the sable look on deep collar and cuffs...Cunning ensemble featuring skirt, and jacket in brown wool with a printed blouse and matching scarf fitted through slits in the jacket-front. Combined with a pony coat lined with the print.

A Dog and Reducing

"Dauntless," film police dog, with his Royal Mounted trainer. Beautiful animal, going through his paces with a bored patience that's sort of pathetic....Lottice Howell in a smoky-looking beige and gray print taffeta with a lovely line. She flats a little and slurs too frequently, but her voice is a rare one for vaude with its high tones and lovely soft quality. Could substitute a more suitable number for the "Plantation" song....Ken Christy with Barbara Bronell and Helen Huntington in a silly little sketch introducing musical numbers for no good reason and telling its plot in old-fashioned asides....Don Carney, evidently a radio favorite, doing air impersonations. Well liked....Dainty Marie in what turns out to be a clever introduction of a webbing act. Lots of low comedy. Women in the audience eat up the reducing instruction. Good impression clinched by Marie announcing that she has been a grandmother for two years.

At the Capitol

Conductor Bunchuk making "Singing in the Rain" sound like a heavy thunder storm. He can't be blamed for going in for such atrociously loud effects when audiences approve so thoroughly, but it really is terrible....Presentation, "Rhapsody in Red, White and Blue." Stage backing brilliant red drop with silver eagle application and other touches of patriotism....Jeanne and Fritz Hubert having troubles with intoxication in an amusing eccentric dance....Orchestra fighting out that familiar question regarding the hottest man in the band—with Bob Gilbert winning with trick violin stuff. His musical conversation's grand....Hales in national colors for the finale, using enough percussion to please even Bunchuk and to drive music lovers out into the street. Ultra film house in flavor.

Gobs of Gobs

Fanchon & Marco's "Gobs of Joy" was the sole item on Loew's State's last-half bill. It is the same unit that was reviewed recently at the Palace, featuring a battleship background, lots of young people (among them Blair & Thornton, Wanda Allen, Moore and Moore, Henry K. Jones), fast moving specialties and Arthur Pat West. State's audience enjoyed every minute of it. Not so this reviewer.

NEWS FROM THE DAILIES

(Continued from page 60)

Bogue, former newspaperman and press agent, as co-respondent and the petition includes a raid on Miss Bordoni's apartment.

LOS ANGELES

Edward Welch, picture actor, nicked for $100 in municipal court on charge of assaulting Frank Goddard, former English heavyweight champ.

Welch and three co-defendants were accused of battery upon Goddard and Harry Deck, actor, when latter refused to join Equity. Others acquitted.

Will of late Paul Leni, film director, leaves $25,000 to widow, who asks for appointment of Ernst Lubitsch as administrator.

Betty Compson has been denied permit to build a hotel in Hollywood on grounds her property zoned exclusively for small residences.

Following Sally O'Neill's appearance before a grand jury, a secret indictment was returned against her brother, Jack Noonan, missing from these parts. Charge alleges burglary of $8,000 worth of furs and clothing from the Beverly Hills home of Ted Lewis.

A cigarette stub with print of rouged lips is considered a clew to a lady burglar who entered the home of Diana Roberts, singer, in Hollywood, and stole $500 worth of furs.

College boys are to be taught talker writing. University of California, Los Angeles, announces course to open Sept. 27. Eric Howard, formerly picture mag critic, to be instructor.

Mrs. Helen Gibson, second divorced wife of Hoot Gibson, was freed on charge of passing rubber check for hotel bill, when management refused to prosecute after paper was made good. Mrs. Gibson claimed "the whole matter just a mistake."

Nancy Lee, film extra, and Janice Hill, held for alleged intimidating of a witness in the forthcoming trial against Alexander Pantages, have been freed but are under subpoena to testify in court. Girls were charged with offering $25,000 to a state witness if he would give damaging evidence against Eunice Pringle, who claims Pantages attacked her.

They are also being held under bail to appear in court Oct. 8 on a liquor charge.

Clarence F. Burton, film heavy, draws five days in jail unless he keeps up alimony of $100 a month to his former wife, Gladys. Suspended sentence rendered when he said he was unemployed and broke.

Hortense Ruppell, dancer, filed suit in Superior Court asking $15,110 damages from Mary Freeman alleging her career as a dancer was ruined by injuries in an auto accident. Miss Ruppell was riding in the defendant's car.

Mickey Walker pleaded not guilty to charge of possessing liquor when arraigned in Municipal Court. Trial set for Oct. 7.

Mimosoa Fejos, wife of Paul Fejos, director, allowed a property settlement of $75 to $100 weekly, depending on the director's income. This is pending a suit for divorce alleging cruelty.

Harry Garson, Universal casting director, filed bankruptcy petition. Liabilities listed at $111,825; assets, $300.

Sigbard Weber, owner of small chain picture houses, also files, with liabilities at $174,856 and no listed assets.

Warrants have been issued for Herbert R. Jackson for "bucket shopping." D. A's office claims that he has been operating on Hollywood Boulevard, mostly with picture people as clients. It is claimed he skipped with $100,000, mostly picture money.

Kathleen Kidd, film actress, was "inundated" with presents from Gerald C. Mumby, producer, claimed Mrs. Mumby in getting divorce from husband. Wife declared he sent son of actress to private school while own wife and child supported by grandparents.

E. R. Miller, brother of Marilyn, divorced from wife when she testified he was "just a song and dance man, but wouldn't work."

Fox studios will dedicate its Hall of Music, Movietone City, Sept. 22, with Lumsden Hare officiating as m.c. Chorus of 300 will sing.

Bee Montagu, films, jailed charged with drunkenness after auto collision.

Indictments against several picture people alleging fraud in connection with income taxes is being held up for further investigation. This was announced by U. S. Attorney McNabb on his return here from conference in Washington.

Fox plans a 2,000 seater at Westwood, L. A.'s newest suburb.

Laboratory of engineering research dedicated at Fox Movietone studio, Westwood. Consisting of two buildings. Five hundred attended. Exercises headed by Dr. Robert A. Milliken, scientist. Plaques of Edison and Bell unveiled by Lois Moran.

Pola Negri here to handle business in connection with property holdings. Soon to return to Paris where divorce from Prince M'Divani to be heard in November.

CHICAGO

Donation of $15,000 by Mrs. Ira Nelson Morris, society woman, to the American Opera Society's guarantee fund, has been announced. Mrs. Edith Rockefeller McCormick guarantees $25,000 a year to the society, which opens for two weeks at the Majestic on Oct. 7.

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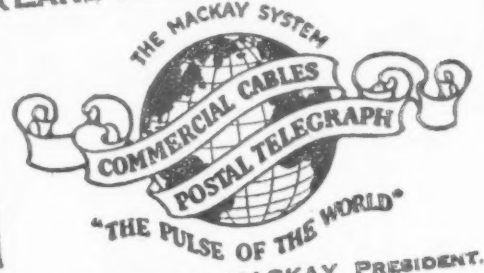

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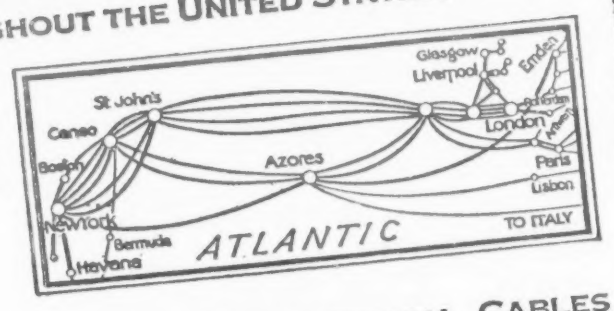

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